Nov 1969

THE INTERNATIONAL CROSBY CIRCLE
presents
Issue No I6 "BING" NOV.5. I969

HIGHLIGHTS OF THIS ISSUE

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The International Crosby Circle MINI-DISCOGRAPHY 2nd edition-order now

CROSBY ITEMS FOR SALE etc;

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29 - SUPER ENROLMENT SCHEME - exclusive BING prizes

34 - Tom Northrope presents the first of s special new feature AUSTRALIAN NEWSLETTER - also issued direct to all Australian members in a specially photo-backed supplement

The current round of TAPE CROSBY contains some excellent organ items from STAN WHITE - MICK DRURY hits 'top form' again and LES PHYTHIAN vocalises magnificiently joined by our great pal North of the Border NINIAN FAICHNEY - FRANK MURPHY will add his dulcet's to the current round and thus ensure a hasty withrawal of the current great band of contributers. FRED REYNOLDS, Host of TAPE CROSBY promises a full article on the current doings and un-doings.....

THE GOLDEN YEARS

Members of the ICC are asked to disregard the advert for copies of the October issue of The Golden Years which appears on page 7 as due to a heavy demand copies of this issue are no longer available.

A Merry (White) Christmas

AT LAST

"JOLSONOGRAPHY"

Written, compiled & annotated by Dave Jay
Published in De Luxe numbered
1st Edition limited to 250 copies only by
Barrie Anderton

"JOLSONOGRAPHY"

(costs £15. or $50.00)

and is the name of a book about Jolson. It is a tremendous achievement by a man who has spent 10 years compiling it. It is my humble honour to be able to publish it.

This book has been promised during the issue of several journals, but the cost of printing in the U.S.A. made the task of publishing it an impossibility there.

However, I have acquired the publishing rights from the author, Dave Jay, (real name Dave Wigransky) and publish, print and sell this book with his full approval and permission.

Now, about the book. It's size is 11" x 9" approximately. It has 360 pages. It has over 130 photographs in it. It has 10 sections:-

I.	AL JOLSON	DISCOGRAPHY (comprehensive)	II.	AL JOLSON	DISCOGRAPHY (simplified)
III.	JOLSONIA	DISCOGRAPHY	IV.	AL JOLSON	STAGEOGRAPHY
V.	AL JOLSON	SCREENOGRAPHY	VI.	AL JOLSON	RADIOGRAPHY
VII.	AL JOLSON	SONGOGRAPHY	VIII.	AL JOLSON	SHEET-MUSIC-OGRAPHY
IX.	AL JOLSON	BIBLIOGRAPHY	X.	AL JOLSON	FACTOGRAPHY

There is also a section of ADDENDA comprising LATE additions, amendments etc.

The book is a veritable encyclopaedia on JOLSON and is <u>not</u> a novel. It is fact. Millions of facts.

The book in it's finished form is bound in black leathercloth and is gold blocked. It's issue is limited to <u>250</u> numbered copies which will be sold in strict rotation <u>without</u> <u>exception</u> as the orders arrive here.
<u>JOLSONOGRAPHY</u> is a huge book and it is expensive.

All orders are to be in, and paid for in full by January 1st 1970.

All orders are despatched on February 1st 1970 to wherever they are going.

As of the day you see this advertisement, (issued in Club Journal # 42 and elsewhere) I shall be accepting remittances in whole or part for this book. In that the weight of the book is 6lbs. the Post Office charges are as follows: England and U.K. <u>Free</u>. Overseas the equivalent of 10/- towards post and packing. All orders are sent sea (surface) mail.

All remittances may be made in <u>any</u> form of currency, money order, cheque etc. and should be made payable to "JOLSONOGRAPHY A/C".

To conclude, there will only be 250 numbered copies of this First Edition and you will <u>never</u> be able to buy a second hand copy. It is <u>not</u> sold anywhere else. You may send your cash as you can afford it but all must be in by January 1st 1970. No orders will be taken after that.

This book is a must. In it will be found everything you will ever need or want to know about AL JOLSON. If insufficient orders are taken and paid for, the book will not be published, and will remain the tragedy of a lifetime that lack of support by devotees of JOLSON fail to get the project off the ground. I've done my part, now do yours. Send your orders and support this worthwhile project.

My address is:- English Representative, Barrie Anderton, 12c Richmond Wood Rd., Bournemouth, Hants, England.

All remittances will be acknowledged and receipted. Please enclose a stamped, addressed envelope.

Barrie Anderton.

Hon President; BING CROSBY

THE INTERNATIONAL CROSBY CIRCLE
founded 1950

Hon Vice-President: LARRY CROSBY

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North Shields
70492

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Northumberland, England

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Club magazine "BING" published quarterly on the 5th of FEBUARY, MAY, AUGUST and NOVEMBER and issued free to registered club members.

A X here signifies your renewal is now due. Please make all renewals payable to The International Crosby Circle and forward to Frank Murphy

Please note new rates due to increased size of club magazine, now issued at a quarterley minimum of 70 pages per issue

MEMBERSHIP RATES

British Isles, Commonwealth and Europe	21/-
United States of America	$3
Other countries - British Isles equivalent:	

Because of increasingly heavy printing costs, the number of extra copies of "BING" being printed is now strictly limited - members who renew late may find they might miss the next due issue, in which case their membership will be re-dated to re-commnce at the next available issue - Please theirfore renew promptly and not later than ONE MONTH from receipt of your 'X' advice.

DOT HARDIMAN writes from AMERICA

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290 W Rincorn Avenue
Apt. II
Campbell
California 95008
U.S.A.

Sept 7th 1969

Dear Frank,

Congratulations on the supurb August issue of "BING" It must surely be the best journal of it's kind in the Universe, and I know that Bing understands and appreciates all the hard work and careful preparation and attention to detail that goes into the production of such a fine magazine.

I enclose $3 for the personal message from Bing to The British Crosby Society in 1957.

With best wishes to all the club members,

DOT HARDIMAN.

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Dear Dot,

I'm sure all the members of the club will appreciate hearing from you again, your kind comments re "BING" are highly valued. The club and the magazine have come a long way since the early days in the 50's when you and I struggled along against odds which at times threatened to cause the group to fold -thanks to your sterling efforts in those days Dot, the present group has a club to be really proud of - the ICC of the 60's owes it's very existance to the foundations laid in those far off days -

All our good wishes to you Dot and to the family,

FRANK MURPHY

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+  FM PROMOTIONS "LETTERBOX"                       +
+  A double dose of news and views from members    +
+  of our joint promotions                         +
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DON LOVE, 23 Marina Gdns, Cheshunt, Herts, England
A few lines to say thanks for the latest copies of "Bing" and "The Golden Years. I've just been re-reading "Bing" while listening to a long session from the "Master". At the moment I'm on part three of HOW THE WEST WAS WON and I must say too how much I enjoy the mag. My usual practice is to read it through from cover to cover on arrival and then, in the months until the arrival of the next edition I go through it time and time again and I find I enjoy each successive reading as much as the last. In this copy I particularly enjoyed the letters from Frank Ashurst and John Bassett on WHAT DOES BING MEAN TO YOU.

For me I think John sums it up when he says "Bing is so much like a close friend that I get a tremendous kick out of seeing him on television, even if he just walks across the screen without saying a word. I feel as if I know him personally" - I get exactly the same feeling whether I am listening to an old Paul Whiteman 78, "Thoroughly Modern Bing" or as John says, just watching Bing walking across the TV screen.

STEVE MASON, 2716 Decatur Ave Bronx, New York 10458, USA
At the present time I am planning an LP of some live night club performances. Also planning an album of previously unpublished and unheard RUSS COLUMBO compositions, although this has been delayed to the difficulty in getting copyright clearance on some of the titles. Next release will be a 45 of IT IS'NT FAIR and GHOST OF A CHANCE.

AL MARSHALL 51a Rye Colony, Rye, N.Y 10580, USA
In the current issue of Ralph Harding's CROSBY COLLECTOR I read with interest his commentary on your publication The Golden Years, an era in which I am interested in concerning the name bands, the songs etc. I enjoyed your humorous commentary on Bing in German "WHER DER BLAU OF DER NACHT in the CC and await the information on subscription rates to GY's.

SAMUEL STERNBERG, Ness Ziona, P. O. Box 57, Israel.
It was terribly n ce by you to give our share such importance which I am not so sure we really deserve. Did you know that this issue came in a very good time as I was lying recovering after another operation. Feeling very well I could only enjoy your efforts much more. I had a good laugh at your story about capture of that youngster who tried to take your car away. Did the judge have mercy on that lad because the fine he put on him did not impress me at all. The story would be complete if he becomes a member of our club and as a good lesson to teach him he would be ordered to help put out the journal for say a year period. I'm sure he would then have had more concern for your car and made him respect things more.

After reading about Bing's $1 million dollar donation to the Immaculate Heart College I would like to add myself to WHAT DOES BING MEAN TO YOU? - here then -

B..BEING
I..IN
N..NOBLE
G..GOODNESS

TERRY SHANNON, 25 Coniston Rd, Stretford, Manchester, Lancs, England
Many thanks for the mention of Nancy and I as per your meeting up with fellow crooner ROY CHAPPELL....we aint bumped into Roy for quite sometime.

We think the write-up by REG BRISTO is very well put together, wonderful reading and the real thing for anyone interested in "BING"....personally I read Reg Bristo over a couple of times and I wish our members could have the pleasure of meeting 'Mr B' on tape as Nancy and I have at home here...his tapes of Bing and Reg himself saying 'hello' to the Shannons - we intend to catch up with Reg personally one day.

KENNETH CROSSLAND, 31, Colwyn Rd, Leeds, Yorkshire, England
I am a great fan of Bing Crosby and your name has been forwarded to me by THE INTERNATIONAL DEAN MARTIN CLUB. I'd like to join Bing's club and would like details as soon as possible.

EDITORS NOTE
It was a pleasure to enrol Kenneth as a member of the ICC - at the age of 16 he joins the younger group of members currently building up the clubs strength

JEAN-PAUL FREREAULT, Ville de Laval, P.Q. Canada
I have just come back from my vacation and have been to California for a month. I drove 7,000 miles round trip all through the States and enjoyed it very much. I've been down to HOLLYWOOD where I got as far as the door of 780 North Gower DStr, which was closed for three days for the weekend holiday - I decided to go ahead to San Francisco. I drove to HILLSBOROUGH where I got as far as Bing's house. Again I was not lucky as there was nobody there but two big dogs, I could not even get out of the car. I took a picture of the house through my car window while the dogs were scratching my car with their big legs. What a time we had anyway, maybe better luck next time. I came away with 55 transcriptions, 12 LP's and I met quite a few of the collectors I contact usually by mail, JACK SOUTHER, RAY AVARY, BARNEY CROSBY, and they are all great collectors of Bing.

JOHN FLEMING, 8 Caernarvon Way, Banbury, Oxon, England
I just had to write to say how much I enjoyed the 3 back numbers of "BING" I simply lapped up every word. There was one article I would like to comment on if I may - April 1967 TRUMPETS AND RASPBERRIES by Fred Reynolds, which criticises the presentation and content of the magazine and more important perhaps the manner in which you answered that criticism which he is perfectly entitled to make as a member. I can answer for myself by giving two song titles by Bing I GUESS I'M JUST A LITTLE ON THE SENTIMENTAL SIDE and THE LITTLE THINGS IN LIFE. I realize the specialists in our society want their share but you know as well as I that these specialists are only a minority. The average Crosby fan like myself just enjoys Bing for what he means to them, they can't go out weekly and buy this or that album. They have their own modest collection which they enjoy and they add to it as time goes by, birthdays, Xmas, Anniversaries etc-The magazine when it arrives, stimulates our interest and we love to read stories and views from fellow members.

I'm always delighted when I have anything published in the ICC and any sentiments expressed by other members I judge by their obvious sincerity. That one by JOHN BASSETT I thought was a wonderful personal tribute to the influence Bing has on a person. I for one would never scoff at such sincerity - so please keep on with this manner of presentation, even Bing still found time to answer my letter of appreciation.

EDITORS NOTE
Fred Reynolds, not very active on the Crosby scene these days will, I'm sure be sparked to action by John's comments - up 'Trumpets' and away Frederick.....Thoroughly enjoyed your excellent letter John.

MARY Mc NAMARA, 41 Shaftesbury Str, Tong Rd, Leeds, England
I've recently started collecting "BINGPICS" and have received some lovely ones from John Maughan recently - I've hardly stopped playing my copy of Bing's new album HEY JUDE - I was so pleased with it I just had to write to tell Bing so and I was very thrilled to receive the following letter.

BING CROSBY HOLLYWOOD June 23, 1969

Dear Mary,

You were very kind to write to me about my latest album "Hey Jude/Hey Bing", sure glad you liked it.

It was a pleasant album to make, because we had a wonderful orchestra and a good conductor and some exciting arrangments - and of course the material too, is quite good.

I just thought I'd like to take a shot at some of the new songs the fellas are singing these days and I'm pleased to learn from you and from some of the other letters I've received, that it has gone over well.

You are kind to write.

Always your friend

BING
Bing Crosby

BC:lm

RYSZARD PAWTOWSKI, Krynica, ul, Widok 7, Poland
Excuse me, my daring please, but I have the great request to you. I ask you very much if you are so kird, would you like send me free as the personal gift from you some copies of your "the Golden Years magazines". I am musician, I should like to read your journal, but I can not get this magazine in Poland. So I would be most obliged and grateful if you will send me some copies of your magazines, maybe back issues.

I remain with my best wishes, I am,

Yours sincerely R. Pawtowski

EDITORS NOTE.
Because of the heavy production costs AND BECAUSE I don't like scroungers at all AND BECAUSE I don't like to send free copies out to anyone at the expence of sub paying members I usually send club details only to enthusiasts who write as above, but Ryszard inpressed me with his sincereity and I've send a comp copy of GY's to him in Poland. I hope he finds the current issue of THE GOLDEN YEARS of interest, it goes to him with all our good wishes.

Order a copy of the October issue of THE GOLDEN YEARS and the November issue of BING for a friend - send Frank Murphy 9/- UK and Europe - $1 USA, Canada and Australia together with your friends address -we'll do the rest - we'll also include club details in the package.

GERALD STICKLER, 104 Elm Trr, Warley, Worcs, England
I am very pleased with HEY JUDE, HEY BING. The old magic is still there and I look forward (dare I say it) to lots more. One could sense the enjoyment in making the album, also I felt a touch of nostalgia in the singer and the songs, particularly, THOSE WERE THE DAYS which I think knocks spots off the MARY HOPKINS recording. THE STRAIGHT LIFE and BOTH SIDES NOW are my favourites but once again I think the whole record is a peach.

BERT DAY, 20 Abbotts Close, Alwyne Rd, London N I England.
Thank you for the current edition of the magazine, a magnificient cover job by 'old Fred, and the best edition of contents for ages. Thoroughly enjoyed it.

ERNEST ROBINSON, 15 Douglas Rd, Adswood, Stockport, Cheshire, England
I particularly enjoyed the interview between NORMAN BANKS and Bing. The two letters WHAT DOES BING MEAN TO YOU were very good, especially JOHN BASSETT's if Bing does read this and the extract of John's letter of 1966 he will have a lump in his throat.

Mr M VERMOKEN, Molenstraat 82, Den Helder, Holland.
I collect all million sellers and other hits by early artists as BING CROSBY, AL JOLSON, THE INK SPOTS, THE MILLS BROTHERS etc. Can you tell me where I can 78's of artists as RUDY VALLEE, SAM BROWNE, JOE HAYMAN, my favourite vaud-ville artist GENE AUSTIN. The first of BING CROSBY'S million selling records was SWEET LEILANI, do you sell this 78 and SAN ANTONIO ROSE, SUNDAY MONDAY OR ALWAYS, JUST A GIGALO, I CAN'T BEGIN TO TELL YOU, SOUTH AMERICA TAKE IT AWAY, GALWAY BAY.

EDITORS NOTE:
We extend a warm welcome to the newest of our Continental members if you can help with some of the above items, please write to Mr Vermoken direct.

A few issues ago we introduced a great guy from the Continent - some missunderstanding crept in which meant his exclusion from subsequent issues - Happily we can report an all is well situation now applies - it gives us great pleasure to spotlight.....-----

LEIF KARLSSON, Artillerigatan 4, S 653 42 Karlstad, Sweden. Representing THE BERNIE PRIVIN ADMIRATION SOCIETY and the free magazine HERE ME TALKING I'd like to hear from fellow members of the ICC and 30's club of which I am a member of both. We work for to put the Sidemen in the picture and for better articles and information about the Golden Era of Swing and Dance music. I myself have around 5,000 albums, 1000 EP's as well as 900 hours on tape. My friends are all big music lovers and collectors. Our Society is non profit making with no fees or charges

EDITORS NOTE:
Members will recognise Leif's style in the frequent cartoons being used to advertise our club magazines - it might surprise you to learn that Leif extends his talents to no less than 10 music magazines - we are delighted to be included on this list.

TERRY SHANNON, 25 Coniston Rd, Stretford, Manchester, Lancs, England.
We never fail to mention the Crosby club in our club engagements when entertaining - Nancy and I are planning some new duets from the ones we've heard of Bing and the gals - We'd also appreciate a fulllist of Bing's films in the order shown.

EDITORS NOTE
I'm sure our P.O.down there in Kent BOB ROBERTS could do a list for the next issue of "BING" - glad to learn the club act is going great and look forward to your getting my way for a mutual get-together.

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+ BING WRITES A PERSONAL LETTER TO JOHN FLEMING (Oxon-England) +
++

BING CROSBY

June 7,69

Dear John:

Thanks for your letter. I'm delighted to know that through the years I've been able to give you some amusement and entertainment, and that you enjoyed the visit at Shepperton Studio when Hope and I were there making the picture "Road to Hong Kong".

I'm afraid there won't be any more "Road" pictures. We've been unable to develop a suitable story for two old characters such as Hope and I.

Television is the big thing now, in my career. I do fourteen or fifteen important shows a year, and that's about all the activity I want to engage in.

As far as a world tour is concerned, that is something I would avoid at this time of life.

I've had 45 years in the business - or almost 45 - and that is quite enough to discourage any ideas of getting into the kind of work a world tour would involve.

Please give my very best to your family and all my friends there -

Always your friend,

BING
Bing Crosby

BC:Im

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JOHN FLEMING WRITES

I wrote a letter to Bing just before I went on holiday in June When I came home again Bing's reply was waiting for me. I was so thrilled at such an early reply and as you can see above it's a great letter from the maestro.

It shows Bing as we all know him to be, a warm sincere person who really cares about the feelings of ordinary chaps like ourselves. I have showed the letter around the factory where I work and all my mates have been impressed by the promptness of Bing's reply.

Congratulations on a wonderful August issue of "BING". Enjoyable reading all the way through, we seem to be getting more and more news crammed in, and the day it arrives gives one a very contented feeling, makes you realise how lucky you are to belong to such a grand organisation. I must say those two articles by members Frank Ashurst and John Bassett were really great, so sincere and I think it's a good thing for members to be encouraged to write like this.

Yesterday I watched WE'RE NOT DRESSING on BBC I TV, it was beautiful my only regret was I could'nt sit and see it through again as at the pictures. I said to my wife, "I wonder how many Bing fans are in

agony because they have had to miss this due to other circumstances.

I'd like to close my contribution to this issue of "BING" with the following

Open letter to CANADIAN GAZETTE

Dear Sir,

Ref your article in Canadian Gazette, 26-April-1969 titled BING AT 65. As a member of the International Crosby Circle, I feel I must strongly object to some of your comments published after the interview. The manner in which you introduced the nameless character who described Bing, among other things, as a 'cold tomato' was I thought rather mean and unworthy of a good newspaper. If he had conceded or even acknowledged Crosby's great Universal pupularity I should not have minded so much. Also your 'remember Dixie' incident was in very bad taste - We shall neber know how many times Bing regretted his various committments to the detriment of his family life. It is a wonder he has retained his balanced outlook on life generally with so much adulation from succeeding generations of popular music lovers.

Bing's measure of success lies surely in his ability to bring pleasure to millions of people all over the world by his very distinctive vocal style - His material gains have been acquired because he has retained this fantastic popularity, thousands were employed dealing with the consistant demand for his work in records, radio and films etc - all sorts of organisations benefited from his accumulated wealth and he has provided consistant copy for world newspapers.

Like other human beings Bing has weaknesses, who are we to judge? - Your interview could have been written so much better had you exercised a little understanding of what this man still means to millions of ordinary men and women in the street, whose lives have been made so much richer down through the years by just listening to the unmistakable voice of Bing Crosby.....

I once had the privilege of shaking his hand and talking to him for I5 minutes - It was a day I shall never forget.

Yours faithfully - JOHN FLEMING

PRESS CLIPPINGS - A selection of newsitems gleaned from the world press by DOROTHY HARDIMAN....FRANK STEINER....JOHNNY JONES

SAN JOSE NEWS - August IOth

Q: I read about the most money peopleas follows; Bob Hope has in excess of $50 and Fortune has pegged hope as having as much as $I50 to $200 million. No other show personality made the list. What about Bing Crosby? with all his investments I'd think he'd be in there too..-DD

A: CROSBY STILL CAN get credit cards. He's not broke. But his family fortune took a massive set-back when his first wife, Dixie, died. Under Californian law he had to pay in heritance tax on half of everything they owned, which forced him into a sacrifice sale of many of his investments and narrowed the base of his personal business empire. Hope, on the other hand has been fiercely loyal to a large group of employees and associates, who in turn are loyal and dedicated to him. There have been many good minds thinking hard for many years in creating the Hope empire. Hopes business is a team effort.

PARADE MAGAZINE - San Jose July 27th 1969

Q: Is the Bing Crosby marriage foundering? How come he goes fishing, and she plays summer stock? - Mildred Kornold, Ashberry Park, N.J.

A: Bing Crosby is 65, His wife Kathryn is 35. She still has ambitions as an actress, which is why she is playing THE PRIME OF MISS JEAN BRODIE in summer stock. Crosby, on the other hand, has known it all, prefers to fish and golf and work occasionally.

DAILY EXPRESS October 14th 1969

Story: VICTOR DAVIS
PHOTONEWS on stage to capture the telling picture; Photo; TERRY O'NEILL

THE DAY HUMP MET BING - Hollywood Monday October 13th

HUMP MEETS BING. Or to use their real names, Arnold Gerry Dorsey meets Harry Lillis Crosby. Or better still, Engelburt Humperdinck meets Bing Crosby.

The place - The Hollywood Palace Theatre, off Hollywood Boulevard "Mr Humperdinck, I presume", said Bing. "How do you do sir" said 32 year old Engelburt with a fitting respect for his elders. After all Engelburt's world wide record sales are still below 30 million while Bing's sales have topped 260 million.

Bing was lounging in his dressing room watching a football game on TV when the Englishman arrived. When you are 65, a multi-millionaire and you've been crooning for 40 years you might be forgiven a certain disinterest in the latest sining sensation.

ACCOLADE

But the Old Groaner slipped on his golf blazer to go on stage to greet Engelburt with whome he was to share a television show. They joined in singing a Beatles medley and then Bing paid Hump the compliment of sitting on the side of the stage to listen to him singing. (during the other acts Bing scurried off to his football game.

Afterwards Bing whistled through his teeth, and said; "He's a real minstrel" and to Engelburt "Those are some of the niceest tones I have heard in a long long time, young man. You have a great career ahead of you".

The accolade from the senior American singer of showbiz capped a triumphant tour for Engelburt.

SUPER ENROLMENT COMPETITION (see page 21)

The year 1970 leads the ICC up to it's 21st birthday in 1971 when big plans are in hand for a tremendous campain to boost the clubs membership throughout the world - see page 29 for full details of how you can take part in this campain and win one of the special prizes to be awarded to the leaders.

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San Francisco EXAMINER columnist Jack O'Brien asked his friend Bing Crosby, who now lives in Hillsborough, to write a vacation column for him. The result was surprising.

by

BING CROSBY

Well, I've just finished playing a supporting role, as Papa Bear, in "Goldilocks" for NBC-TV, and who do you think I'm supporting ? A very agressive young lady named Mary Frances Crosby. Talented, too. But she's the star of the piece.

I suppose this comes to every theatrical father, but after all these years as an actor, it's no easy thing to see yourself being processed out. When I'm away fishing these days, I look at the papers, and see where they're casting a picture, and I mumble to myself, "Gee, why can't I get in that ?"

Besides, if you work a little, it makes the other stuff - the fishing, hunting, golf - it makes it more enjoyable.

So I don't work very hard any more. Probably I5 television appearances a year, either as a master of ceremonies, a guest performer or doing the golf clambake at Pebble Beach, or something of that nature, and I suppose if you rolled all this work together, it wouldn't amount to more that 60 or 65 days a year - and really, you can't call that too confining.

You might say I pick my shots - and sometimes it's hard to tell where work ends and fun begins. For instance, this month I'll be in Iceland, doing a show on ABC-TV called the "American Sportsman". Fishing for Atlantic salmon is included, and I know a lot of fellas who would clamour eagerly for such a chore.

Up until a few years ago, I used to fit some golfing, fishing and hunting trips into my work schedule. Now It's the other way round. Today I fit the work into my recreation schedule.

The natural question arises, "Why does he keep working at all ?" Now despite anything Hope keeps saying, I'm not as rich as Croesus. I have heavy taxes to pay, and many financial obligations to take care of. And I need some income for my charitable committments.

To be completely candid, I must say I enjoy working. I like being around musicians, actors, dancers, comedians. The congenial ones. I've been in show business for better than 40 years now, and I guess I'd have to say the Oscar award gave me the greatest personal satisfaction. Not because the performance (im "Going My Way") was anything electric, but it was a

He was the first of the great pop singing idols and, in the age of the Beatles, he can still count on millions of fans around the world . . .

The 30s

The 40s

The 50s

The 60s

BING—at 65, he refuses to fade away—

war year, you know, and most of the talented people were away. But I was gratified because the people in the profession thought enough of me to honour me. That's what gave me the glow.

I've often been asked what was my greatest disappointment. Well, nothing really heart-rending that I can think of. I was a little piqued because of my failure to land the leading role in a movie called "The Rainmaker".

This was a Broadway play, and a good one, and I thought the part really suited me, and I thought that it was something I could handle. Burt Lancaster wound up doing it, and I quickly concede that I never could have approximated his performance. I've always been a little disappointed too, that I never did anything notable on Broadway - a stage play.

To sum it all up, I must say I've been very lucky. This is an observation I've made many times through the years, and it's one that used to really fire my mother up. She averred that whatever success I enjoyed was due to the good Lord and her prayers. She could very well be right. James Day once introduced me on a TV interview show something like this:
"Bing Crosby is a paragon and a paradox. For over two-thirds of his life he's been in show business. He has no musical training, but he has had an honorary degree in music. He's an actor who never studied acting, but won an Oscar. He's a business tycoon with no business background. A millionaire who once worked as a part-time janitor and sold newspapers to put himself through school."

Well I wrote an autobiography some years ago, which I titled with incontestable accuracy, "Call Me Lucky."

Friends do tell me though that I've truly mastered one art - the art of relaxation. I think they mean lazy. They say my singing and acting reflect this basic trait. Certainly I come by it honestly, because nobody escapes his genes. My father was a very amiable man. A convivial man. He got along real good with everybody. He enjoyed himself immosnsely, all the time. I can't ever remember having seen him tense, excited, or violent.

No, there's no doubt about it. Bing is the son of his father.

They say my records have sold more than 200 million copies. This, of course, is a flexible figure, supplied by optimistic record companies, family friends and associates. No serious dispute has arisen though, so I'll accept it. After all this singing, you'd think that oday's music would be a breeze to a veteren like me, but actually this modern stuff is not easy for me to sing.

The songs I've sung in the past mostly open with eight bars of melody, followed by a similar eight bars, with a chord change at the end, then a release, and then the original eight bars repeated with a high finish. But there's no characteristic number of bars in the stuff they write these days. Hight open with four bars of melody and then six bars of a different melody, and then 12 bars of something else again, and close with nine and half bars in another key. It's intricate, all right. Unless you learn it when you're very young, it's pretty hard to pick up.

Butthe new sound they provide is very exciting. That is, it's exciting when it's done with good musicianship, proper harmonization, and in tune.
I can't handle the wardrobe, though, or the hairdos!

A RELAXED BING REFLECTS UPON LIFE continues.....

The so-called new music used to be just a lot of racket. Now it has genuine quality. Some marvellous things are being written, by fellas like Webb, Russell, Bacharach, and so many others.

Some writer once said that I wasn't really an actor. My succes, he said consisted only in being myself. It's true, I suppose. My big successes in the movies were made in pictures, where I was allowed to do just that. And the same is true, I suppose, on television with me.

Well that's fine. But now that I'm a little past getting the girl in the movie - we can't all be Cary Grants, you know - it's kinda frustrating. Gee, if I'M not thought of as an actor, I'm not going to get any character parts.

That's why I got such a charge out of doing the movie "Stagecoach". It was a departure from what I'd been doing. In that film I play a boozy doctor in the early American West. Oh, I hum a bar of two, but I actually don't sing a note. I was very active (in the movie), however, at a different kind of bar.

So, here we come now to "Goldilocks!"

Could be the part of Papa Bear will open up a whole new glossary of roles for me. The woods and jungles are full of them, and I'm anxiously awaiting a call from Disney Studio!

oooooooooooooooooooooooooooooooooooOoooooooooooooooooooooooooooooooooooooo

Some time ago I wrote to George Mitchell of Black and White Minstrel fame, asking hime to consider a tribute to Bing Crosby on one of his programmes.

Al Jolson, Eddie Cantoe, Irving Berlin and others have all been given a tribute on those programmes and I thought a word or two about Bing would 'nt do any harm. George Mitchell wrote back saying he would keep in mind my suggestion, when music was being considered for future shows.

That is some time ago now and I have listened to most of the Minstrel shows, including Music, Music, Music, seen them on stage at Scarborough, But not one word about the Master.

Then it suddenly struck me - it can safely be said that 75% of the music that the Minstrels sing in nearly every show, has the hallmark of Bing. Next show on television check with me, and see if I am not right.

However, that is not the point - it would be great if Mr. Mitchell could produce a show of Bing Crosby Classics, and one can be positive that in that show we would find music for everyone, and I mean, EVERYONE.

In all I have the Minstrels about 8 times on the stage, and Umpteen times on TV, and I have never seen of heard anything so great as their interpreatiin of "The Last Roundup". And if they handled other Crosby classics in the same way then it would be a programme well worth listening to..... Alf Farrow

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ASK YOURSELF A QUESTION?

"When did I last write in to the radio for a Bing record"?

ANSWER ..... (We hope the date is 19..something!!!)

HEY JUDE ? - HEY BING, WHAT ARE YOU UP TO ?

by

EDWARD TOWLER

The widspread acclaim which has been accorded Crosby's "Hey Jude/Hey Bing" album calls, I feel, for some comment in the pages of BING. I amin fact, a little disturbed by the clamour and enthusiasm which this album has provoked, and wonder whether a sense of loyalty has perhaps displaced sounder judgement. And as strongest support for the album has come from those critics and authorities who are acknowledged as experts in their field, it is all the more difficult to understand. Is this really the sort of thing they want to hear from Bing ? Or have their perceptive powers and sense of values become so blunted and distorted by the hammering they receive daily from the media of mass communications that they have lost the faculty of discernment ?

It seems to me that thses critics, who have for so long championed that great era of popular entertainment that we know between the wars and who have been equally vehement in their condemnation of the deplorable state of the profession today, have now forsaken their banner and adopted the attitude of "If you can't beat 'em, join 'em" ! This, of course, is very close the the position taken by those commentators, radio, television and record producers who so blatently patronise the untalented, and by pandering to the lowest possible taste have been largely responible for the steady decline in values which has not only plagued the field of popular entertainment, but eaten into the very core of our national life.

For this reason, I view the acclaim accorded "Hey Jude/Hey Bing" with some trepidation - for what puerile rubbish most of the material on this album is. It is certainly not worthy of a singer of Crosby's stature, and to suggest that it is defys all credibility. It is hard to think of one contemporary song-writer who has proved adept in the art of lyric writing, or who can be considered to have composed anything of intrinsic musical value. Certainly none of those credited with titles on this album has distinguished himself in the field of popular song writing, and it is regretable that Crosby should have undertaken to record this album when there are so many more worthwhile projects which could have been realised.

Of course, the album is "good" by the standards of the Beatles and their hollaring counterparts. It is certainly not so by Crosby's own standards, or by long established criteria which has evolved over the years and which, despite what the so-called progressives might tell us, is still valid today. The accompaniment, which seems to have dazzled some people by its bright glossy gimmickry, contains nothing that even remotely recalls the warmth, the char, the magic of the classic arrangements which John Scott Trotter and Victor Young made for Crosby in the Thirties and Forties. Nor does any of the materail possess the thematic beauty or the symetry of form and structure of that wealth of great songs by those masters of song writing whose melodies graced the Thirties - Berlin, Rodgers and Hart, Noble, Porter. Gershwin? Harold Arlen, Al Dubin and

and Harry Warren, Jimmy McHugh, Jimmy Kennedy, Sam Coslow, Dorothy Fields, Jerome Kern, Leo Robin and Ralph Rainger, Ishan Jones, Harry woods, Jimmy Van Heusen.

Their names are legend and what great names they are, what great songs they recall. The contributors to the "Hey Jude/Hey Bing" album pale into insignificance alongside them.

A few months ago in these pages, Reg Bristo pondered over the idea of an album by Bing of Ray Noble songs, but Bing, he recalled, had only recorded four Noble compositions! But not, I hasten to add, with a gimmick ridden accompaniment. No twanging electric guitars, no tijuana brass, high-pitched strings, screaming brass sections - just an old fashioned orchestra of the composition John Scott Trotter used to direct, if there are still musicians left in the States with the taste and technique and - the most important requesite - the feeling and emotion to create those beautiful, sympathetic accompaniments that complemented so perfectly the Crosby voice, and which are synonymous with the legend of John Scott Trotter.

How Bing would react to the idea is, of course, a matter of conjecture, but perhaps some of the I.C.C.'s members in the States, who I believe have established personal contacts with him, could help to bring about the realisation of such a project. In fact, I would extend the album's title to - "BING CROSBY SINGS RAY NOBLE AND HARRY WOODS", a tribute to two great British song writers.

Why Harry Woods ? For one thing he composed a number of really wonderful songs, but has never quite received the recognition due to him. For another, it would afford Crosby the opportunity to record what I regard as one of the most beautiful songs of the Thirties (a tune which I feel, whenever I hear it, is strangely evocative of that era), a song which to my knowledge he has never recorded, but which I feel, is a "natural" for him. The song ? - "When You've Got A Little Springtime In Your Heart."

Bing, I think, could really do justice to this. Amongst many others, Harry Woods also composed four other wonderfully melodic songs which would surely lend themselves well to the Crosby treatment. They are "Dancing With My Shadow", "The Whistling Waltz", "We Just Couldn't Say Goodbye", and "A Little Street Where Old Friends Meet". If you know these tunes, as I expect you will, it is not difficult to imagine the wonderful versions which Bing could make of them.

Ray Noble, of course, wrote many other fine songs besides the well known trio of "Goodnight Sweetheart", "The Very Thought Of You", and "The touch Of Your Lips", which all bear the unmistakable stamp of the master, have beautifully melodic themes, great lyrics, and which would make ideal material for Bing. It is remarkable, whenever one considers the number of recordings that Crosby has made, that there are still so may fine songs which seem to have escaped his attention. I think this applies particularly to those by Bretish composers. I don't think, for instance, that he has recorded any of those lesser known Noble compositions - "Love Locked Out", "By The Fireside", "Miracles Sometimes Happen", "What More Can I Ask?", "I'll Do My Best To Make You Happy", "Why Stars Come Out At Night", "For Only You", "Love Is The Sweetest Thing" - and I am sure we would all welcome a new version of that early composition of Noble's - "I Found You".

HEY JUDE ? - HEY BING WHAT ARE YOU UP TO ? continuos.......

Crosby is now 65, and the fact must be faced that the voice which has given the world so much pleasure must inevitably lose its quality with the passing years. Why not get him to the studio then , before it is too late, to record some of those great compositions of Ray Noble and Harry Woods ? With songs like those and the right kind of musical direction, such an album could be the crowning achievment of a great and fruitful career. Yes, "BING CROSBY SINGS RAY NOBLE AND HARRY WOODS". The thought of it conjures up exciting possibilities, but will it, I wonder remain just another pipe-dream ?

But, following the favouable reception of "Hey Jude/Hey Bing", one must perhaps forgive Bing should he think that this is the sort of thing we want to hear from him - so, perhaps those who have welcomed it with such enthusiasm will soon be able to sit back and enjoy the ultimate album in the series:

BING CROSBY SINGS The Rolleng Stones"!!!!

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KSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKS

INTRODUCING !

RICHARD HAYES AND THE

KATE SMITH CLUB

OF AMERICA

KSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKSKS

I am writing to thank you for your kind mention of Miss Kate Smith in the July issue of THE GOLDEN YEARS, and for your mention of my name, also. I must make one correction, hpwever. I am Editor for the Kate Smith Friends Club; not the head of the club. She is Mrs. Edith M. Whitehead, 77 Kinship Road, Dundalk, Maryland 21222. I am happy to say that our club numbers some two hundred members and is still growing, a testimony to the fact that Miss Smith retains a large and enthusiastic following in her fourth decade as a top-ranking vocalist. She recently completed a five-year period of recording for RCA Victor, having made fifteen albums and several singles. Her "How Great Thou Art" and "Carnegie Hall" albums are million sellers! She will be seen as a guest on several top American TV programmes this season, including ABC's MUSIC SCENE, the "now generations" equivalent of the old Hit Parade.

Perhaps I can supply a bit of 1930s background information regarding Kate Smith. Her recording career actually began in October of 1926 on the old Columbia label. She remained with them until the depth of the depression in 1932, having achieved remarkable popularity in 1931 when her radio programme, KAT SMITH SINGS, debuted on CBS. She recorded many of the top tunes of the day, such as DANCING WITH TEARS IN MY EYES, I GOT RHYTHM, and REACHING FOR THE MOON in 1930; WABASH MOON, YOU CALL IT MADNESS, I DON'T KNOW WHY, RIVER - STAY 'WAY FROM MY DOOR, TOO LATE, SHINE ON HARVEST MOON, YOU TRY SOMEBODY ELSE, GOODNIGHT SWEETHEART, and

ALL OF ME 1931, and SNUGGLED ON YOUR SHOULDER, JUST FRIENDS, BETWEEN THE DEVIL AND THE DEEP BLUE SEA in 1932.

Of course, her theme song all these years, WHEN THE MOON COMES OVER THE MOUNTAIN, was one of the big hits of 1931. In 1932 Kate appeared in a cameo role in the BIG BROADCAST OF 1932, which starred Bing Crosby. Her featured song in the film was IT WAS TOO BEAUTIFUL. If you have a chance to view it sometime, you'll notice her beloved manager, the late Ted Collins sitting in the background as she sings.

Late that year Kate starred in her own movie, called HELLO, EVERYBODY! This was a Paramount film and co-starred Randolph Scott. It was in this movie that she introduced the lovely MOON SONG and also sang a lilting number called TWENTY MILLION PEOPLE (are listening to my song), MY QUEEN OF LULLABY LAND, OUT IN THE WIDE OPEN SPACES, and a novelty called PICKANNINNIES' HEAVEN. All except Wide Open Spaces were recorded early in 1933. Kate made three records for Decca when it first went into business in 1934. All these were also issued on English Brunswick. The titles are THE CONTINENTAL, WHEN MY SHIP COMES IN, COLLEGE RHYTHM, LET'S GIVE THREE CHEERS FOR LOVE, I'M GROWING FONDER OF YOU, and STAY AS SWEET AS YOU ARE. All of these are superb in son quality, arrangement, and sound quality.

She did no more recording until 1938, when she signed with Victor. It was during this period that she waxed her most famous song, GOD BLESS AMERICA. She also recorded a novelty arrangement of her theme, as well as several classics of the "big band" era, with Jack Miller's orchestra lending some great accompaniments to such as I CRIED FOR YOU, AND THE ANGELS SING, YOU'RE A SWEETHEART, IF I HAD MY WAY and DON'T WORRY 'BOUT ME. Her radio show was now known as the KATE SMITH HOUR and had become America's number I variety programme. It was placed in the same time spot as the Rudy Vallee Show, causing Rudy's show to bow out in October of 1939.

Kate's early programme had caused NBC to move the all-time favourite AMOS AND ANDY SHOW to a different time spot, a great testimony to Kate's way with a song and to her personable manner. In 1938 Ted Collins had Kate inaugurate an entirely different radio programme, because it was so obvious that she had won the hearts of so many millions of Americans, KATE SMITH SPEAKS. This was a 15-minute commentary programme which also included Ted Collins reading and commenting on the news of the day. This programme became America's No. I daytime radio show in a year or two and remained there for years. Practically all the women in America listened to Kate Smith speak at High Noon (In New York) for well over a decade.

One of the greatest highlights in Kate's long career came in 1939 when the King and Queen of England were visiting America. President Roosevelt invited her to sing for them at the White House. She sang A NIGHTINGALE SANG IN BERKELEY QUARE, among others, winning their hearts too. President Roosevelt introduced her to them in the following way: "Your Majesties. This is Kate Smith. This is America!"

Kate never went abroad until 1966, when she was asked to emcee a a London Palladium variety hour. She was most enthusiastically received by Londoners attending. On the show she recalled singing for the King and Queen and again sang BERKELEY SQUARE, as well as WHAT KIND OF FOOL AM I ? and a duet with Tom Jones.

Well, I have rambled on long enough, but I thought perhaps some of your readers would be interested in knowing more about Kate Smith's songs and activities during the Thirties. Incidentally, some of my other favourites of that period are Buddy Clark, Eddie Duchin and his Orchestra, Dick Powell and Bing Crosby. It's interesting to note how many parallels there have been in Kate Smith's and Bing's careers. They both made their first record in 1926, both started in radio with their own 15-minute shows, both sponsored by cigar companies, in 1931. Both appeared in the BB of 1932, their first movie. Both starred in their own immensely popular variety hours, which reached their heights simultaneously, between about 1937 and 1946. Both have recorded very extensively and successfully, and both have successful albums of currently popular songs in 1969, Kate with her SONGS OF THE NOW GENERATION and Bing with his HEY JUDE/HEY BING!

It is also remarkable how few times they have appeared together on radio/TV. Kate was special guest on the Christmas HOLLYWOOD PALACE in 1967, hosted by Bing, and Kate and Bing were both guests on the ANDY WILLIAMS SHOW in October, 1967.

It is interesting to read your two magazines and to note the popularity of their respective subjects, 1930s and Bing, in England. Keep up the good work!

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THE STAN WHITE COLUMN

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When John Bassett speaks of his dream of meeting Bing, it brings back to me so vividly that day in 1960 when I met him. It was just how you imagine it John, and no words can describe what you feel, how can you describe a meeting with a living legend. Bing greeted me like an old friend, true, we had corresponded a lot, but it was just as if he had known me all his life, and Kathy was the same, in fact, to start with she had more to say than Bing, but obviously Bing was letting her get her bit in first. I hope you do meet him, it is an experience you will never forget.

Let me correct Reg Bristo on one point, Buddy Cole came to London with Rosemary Clooney in 1962, about October 1st., and I spent a whole Sunday afternoon with him, and we enjoyed our meeting very much, the both of us. I had my picture taken with him. A very fine article, Reg' You sum up Buddy very well, except that from a personal viewpoint. I like everything he did with Bing, because when Buddy was in charge of the recording, as he always with Bing, he always projected Bing's voice as the the first and most important item, keeping the accompaniment in the background. If you are interested, I have a further tape of Buddy (illust-strated with some Bing) where he explains this, and expressed his

distaste at others who drowned out Bing's voice with the orchestra. A good effort though, Rog, and you got inside of Buddy's character extremely well.

Well, now we know who has that transcription where the number "I'LL BE SEEING YOU" comes from, none other than Geoffrey A. Milne of Decca. Whether he ever lets the material be circulated in its entirety is up to him, after the efforts I have witnessed recently by Mr. Milne in getting an LP called, "The World Of Reginald Dixon" onto to market, I can do nothing but admire the dedication of this man, having first hand knowledge of the difficulties involved, I can have nothing but admiration for him.

Nevertheless, what Geoffrey has written ties in exactly with my own research, and by and large, what you published by me is accurate. Perhaps Bob Roberts will come over with the information that what he saw was a 'live' broadcast, and I will not argue, it was only by deduction that I made it out to be a programme recording session. But the dates I have given, and the information about Bings broadcasts with Miller, largely by means of recorded transcriptions, is accurate beyond question.

I could have given actual dates for the broadcasts of the (about 50 Glenn Miller Broadcasts) but this in itself would hardly be of interest in this magazine. It is a pity I can only give two accurate dates when Bing was broadcasting with Miller, but it is better to be accurate on two , than try and guess the others.

The one point I did slip up about was the song, "Why Don't You Fall In Love With Me", Geoffrey Milne does not list this ? Now that number does sound a lot like the Miller sound, but not enough for the full band I would think, and if I may say so, it sounds a bit rough at the edges for Miller, even if this was an 'off the cuff' item. Now George Melachrino did conduct the Miller Band at least once on a broadcast , but not with Bing present.

Anyway, if "Why Don't You Fall In Love With Me" is with Miller, then it is from one of the broadcasts for which I have no details, but somehow it sounds a bit unrehearsed for a Miller broadcast. Even the great Ralph Harding admits that this one number has a Miller touch about it, and frankly, I am not now prepared to accept this item as being done with George Melachrino, my only basis for doing so in the first place was bec because I thought it was from the same session as "I'll Be Seeing You".

Mr. Milne has settled that once and for all! So, until further proof can be established, I think a fair ending to this song is - it <u>might</u> be with Glenn Miller, or at least with part of his band.

But Geoffrey Milne, Ralph Harding, Rog Bristo, Keith Hyde and the rest can rest assured that Bing and Glenn <u>did</u> record quite a lot of stuff together, especially in Bedford. My information came from Bing, from the Miller Estate, from Bill Rabbitt, who actuallt witnessed some of this happening, from the Miller Society and the B.B.C.

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Supplies of our attractive 6 page enrolment leaflet are available direct from the ICC's North Shields H.Q. Send for a supply now and help to boost the membership of the International Crosby Circle - SEE THIS ISSUE FOR SUPER ENROLMENT COMPETITION - SPECIAL BING CROSBY SOUVENIR FOR THE LEADING MEMBER

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THANKS TO ALL THE CONTIBUTORS FOR THE LAST AND MOST INTERESTING ISSUE OF

"BING"

If I may take up a point or two I would like to say "Well done" to Ralph Harding for meeting Bing and to Frank, Alf Farrow and Frank Briggs for their conversations with Bing on the phone!

Myself, I hadn't a clue that he had been here until the Monday when he was due to leave - I heard Paul Hollingdale give out a message on B.B.C.'s "Breakfast Special" after playing Bing's duet recording of "Isle of Capri".

On the following Wednesday, July 30th. Paul played another Bing track. This being "Sing A Song Of Sunbeams", and proudly announced that Bing had heard his previous monday's statement and "Isle of Capri" track.

Paul came up with yet another Bing on the Friday, August Ist. and hoped that this one would please me, and as I write these lines, I still do not know the title he played despite many people telling me about it!

Reg Bristo mentioned in his columns about the great plug I got in for Bing's "Longines" albums in the "Tit-Bits" magazine on July 5th. Such are the large sales of this weekly book that Mr. Kennedy Brown, the disc reviewer, has done the "Longines" set a world of good. His original review that he sent to me carried more detail than what was actually published.

Mr. Brown is an old contact of mine and a great Bing man, and through correspondence with the Longines people, they accepted my suggestion and sent Mr. Brown a review set of "The Songs I Love", and it was given prominence in his columns

There was a second review that Mr. Brown had done and scheduled for printing in the "Tit-Bits" issue of July 26th., but I don't quite know what has happened about this yet.

Mr. Brown and myself had the same heavy bold type lined up for a review of the "Hey Jude/Hey Bing" album to give it a great plug. However, the Decca company were not very enterprising and lacked initiative in not sending Mr. Brown a review copy, hence the loss of a great plug for the cost of I album.

The Decca Company sent out copies to the music weeklies knowing full well of their 'shriek sheet' maxim - and how they 'toe- down' to the current pop scene, but as Tit-Bits has an "All Family Apeeal", a copy was not sent! The sales of Tit-Bits are greater than the combined total of our 4 leading pop music papers and a Bing review is just about 'Tucked-in" in their colums.

It's hard luck that the "Hey Jude" album lost the plug.

To mention the Longines albums again, Mr. Derek Lewis, the B.B.C. record librarian obtained these discs for the corporation after I

notified him where he could get them. I waited some while to see if they would be reviewed on the B.B.C.s "Album Time" programme and as they were not played I wrote to the producer, Jack Dabbs, who wrote back saying he could not use the 'Longines' records because the could not be purchased over the counter. He said he had to tell a listener that he had to adopt the same procedure for "Readers Digest" albums, but at the same time, he tipped me off that "World Record Club" discs could be obtained from any dealer, although for obvious reasons, it wasn't made known.

I sent Mr. Dabbs letter to Mr. S.A. Beecher-Stevens, the Chairman of the 'Longines Symphonette Society" and after correspondence between the two gentlemen, two of the tracks from "The Songs I Love were used in 'Album Time' last March - these being "Stormy Weather" and "Coquette" and played by David Gell.

It was also stated that arrangements had been made for any dealer to supply the discs by 'Special order'!

All this proved very good except they made a 'Hash of things' and used, and gave, details only of the original set!

Hurried letters from me to Jack Dabbs, David Gell and Alan Dell for his Saturday 'Album Time' broadcasts, failed to do any good. I have now written to my old contact, Ken Sykora, to see if he can get any luck.

For me, the 'Longines' tracks are great, I love the natural sound and lush accompaniment and the beautiful balance of recording. The Hey Jude/Hey Bing album is not in the same class! The recording quality is not as good - a 'boxy-muffled' sound is around Bing's voice and my humble opinion is - it's a pity that 'Amos Records' used 'United Recorders' studios to tape the album.

We would have had a much better Bing sound, Typical of the 'Longines' quality if 'Coast Recorders' had done the album - or the top quality tone on the "I Wish You A Merry Christmas" - "Holiday In Europe" albums that were done by 'Radio Recorders'.

"More and More" is the most favoured track with B.B.C. personel with "Hey Jude" running it a close second and the latter has had quite some 'airings' on the teenage station 'Radio I', here in Britain.

"More and More" and "Just For Tonight" are my personal favourites and I think "Lonely Street" should never have been used, as this recording just labours along! It is a little too high, here and there, for Bing and there is no melody hardly in the tune!

I would have enjoyed this album more had Bing's voice been 'lifted' above the 'tinny' orchestral accompaniment. Still, I'm very glad has done the album, it gives me a fair amount of pleasure, and it appears to be a very popular album, which is a good thing for Bing.

It's success, thank goodness, is obviously why Bing is doing another 'popular' album and Larry Crosby tells me that Bing's Christmas album, if not changed ten times, will be called "I Want An Old Fashioned Christmas".

So, thanks a million to 'Amos Records' for their enterprise, but, for me, WELL, if only they had used 'Radio Recorders' studios in Hollywood, or 'Coast Recorders' in San Francisco.

As Reg Bristo said, I wrote a warm letter to 'Amos Records ', telling them of some reactions to the album here and how many of the "Crosbyites" were enjoying it.

I have often been asked if there are any further plans for MCA to issue any of Bing's albums and as many of you know, they were delighted at the 22 album ideas I have done for them at their request. I have'nt written to them since, but Fred Romary tells me that MCA officials have been over to 'Decca Records' in the U.S. to talk over the release of

THE LESLIE GAYLOR COLUMN continues.....

budget priced LPs. Also Basil F. Grillo, Asc Vice President of Crosby Enterprises etc. has sent me a note "Wising me luck" on the MCA venture.

He also points out a number of things to me. One is, that he will have to give the OK, as no Bing recording can be issued without going through him! He says, a lot of checking needs to be done and one other fact is that certain Bing/Decca recordings just cannot be released in any one country , just at any one time!

One other interesting point he gives me, is that when Bing makes any new recording the songs are first thoroughly checked against existing recordings for all the different companies, and then checked again just a few hours before recording time. We will just have to keep our fingers crossed regarding the MCA 'possible' albums.

Someone wanted to know the Group Master Tape Numbers of the 49 tracks Bing made with the Buddy Cole Trio of the "A Musical Autobiography" Of Bing Crosby" albums. These range from Master Tape Number 91400 A to 91414 A.

In the last issue of "BING" a report from the "New Musical Express" about Bing making a new Christmas album for Jimmy Bowen was printed. This came about just before press time and from Tom Thackers letter from Amos Records to me, and which I lent to my old friend, Derek Johnson, the "News" Editor.

Reg Bristo also mentioned the tribute to Bing on B.B.C.s "Roundabout" programme on Bing's birthday, May 2nd. I would like to say that I had some correspondence with the producer of that programme, Mr. Brian Willey, some six weeks beforehand and he wrote that he would do the piece on Bing and that information I had sent to him, he had forwarded to his script writer, Frank Salter - so this is where Brian Matthew gave out Bing's 300,000,000 record sales figure.

Talking of this record sales total and noting that Bing export, Bob Roberts was behind this information, tends me to say here, that Mr. Norris McWhirter, the Editor of the "Guiness Book Of Records", compiled a letter for me, showing these disc sales, so that I could get it copied and use in the right places, and I have certainly done this.

I anticipate, that someone who must have got hold of one of the copies I sent out in turn, wrote a 'scathing' letter to Mr. McWhirter, who told me that the person concerned appeared to be a "seemingly disc expert"

However, this person wrote that the 300,000,000 figure was a ridiculous one, as is the 200,000,000 one given by American authorities to the Hollywood Chamber of Commerce around 1960!

Members might like to note that the "World Record Club" have three Bing albums in their catalogue. They are:-

Bing Sings.....T 482.....This LP features all 12 tracks with the Buddy Bregnan Orchestra as against 10 on the "Music for Pleasure" LP.

The Great Country Hits.....T 833.....

Around the world in Dixieland (That Travelling Two Boat).....T 652.....

THE LESLIE GAYLOR COLUMN continues.....

The latter two can be had in Mono or Stereo, and a B.B.C. producer has told me in a letter, that World Record Club LPs can be got through dealers but that the practise is not shouted around, for obvious reasons.

A MERRY CHRISTMAS TO EVERYONE.

oooooOoooo

LEARN TO CROON

A book I have called "Learn to Croon" and published by Foulshams in the early 30s has brief details about Bing in some chapters.

The writer, one Brand Larkin, goes to great lengths to explain the correct technique of crooning and I find him most amusing, too.

Here then, are a few of his DONTS in connection with the pharynx.

DON'T squeeze the throat in attempting to get high notes. Always remember what has been said in this chapter about keeping the pharynx expanded as much as possible. If you do insist on squeezing your throat probably listeners will be eager to help you - with their fingers clutched round your neck!

DON'T bring the tongue too far forward in your mouth or the tone will have a smothered sound.

DON'T try to control the expansion and contractions of the pharynx by facial contortions, such as, shooting out the lower jaw, stretching the neck, baring the teeth in a snarl, frowning ferociously, or shutting the eyes tight.

DON'T raise your shoulders with every intake of breath. Not only does it look as ridiculous, as though you were trying to fly, but it means that your breathing is clavicular.

DON'T inhale in a jerky fashion. Even a short, quick breath can be taken smoothly. If you gasp in air jerkily it will make a noise, which, through the microphone, will sound like a wheezy vacuum cleaner at work.

DON'T push out your stomach deliberately. If you do, the strain will eventually show on your face, if not in your voice. Remember, that all the muscles should be relaxed as much as possible.

There is NO doubt at all that our HON. PRESIDENT had no worries about these DON'TS. To him, ALL, came so NATURAL.

All the best, Leslie.

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Alf Farrow here..May I at this point say that I am waiting very patiently for October 12th. to come round. What for ? Meeting at Leeds at Michael Crampton's, say I. There will be reports in the next magand it is going to be a good 'un!

It sounds strange in October, but it is my only chance to reach lots of you. I sincerely hope you all have a really wonderful and Happy Christmas and all the best for 1970.

PWPWPWPWPWPWPWPWPWPWPWPWPWPWPWPWPWPWPWPWPWP
W W
P P
W FROM MIDDLESBROUGH ENGLAND W
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P THE PETER WILSON COLUMN P
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HELLO MEMBERS! - BING time again, and I start of by saying "well done" to club member Leslie Gaylor for having a Bing record played on Radio 2 on Friday, August Ist. Not only a record played but his own name mentioned, too! The record ? - A LITTLE BITTY TEAR.

Well, I had an enjoyable holiday in Belgium and France, but the weather was only poor. However, the highlight for me was a trip to Paris. One of my ambitions was fulfilled when I saw the magnificent Eiffel Tower. I remember reading somewhere that Paris was Bing's favourite city. After visiting if, I can see why. One regret about my holiday - not one Bing record! In fact, apart from a juke box in our hotel lounge, I heard very little English/American music.

What a great article member John Bassett wrote in the magazine under the heading "What does Bing mean to you ?" I enjoyed reading every word of it. It's all the more remarkable, when one considers, that John, only took an interest in Bing as late as Christmas 1965! I've been a Bing fan for 25 years and I don't think I could describe him like John Bassett! Well done!

In the 'Discrosby' you mention "Mule Train" as the song Bing said he would go on oxygen to sing, if he had to. Maybe I'm wrong, but I always thought the song in question was "Stardust" ?

On Sunday evening, August 31st. ITV screened "All Our Yesterdays" I came in just as the programme was ending, but guess who was on for a few seconds ? - yes, Bing! He was on stage at, what looked like a services club, <u>without</u> his toupee! (most unusual), singing "Amour". But I only saw a glance of him.

In "Cinema" (ITV Aug 14th.), we saw Bing in two scenes . From "Anything Goes" he sang "Abraham" and from "High Society", "Little One". Apart from his songs, the compere mentioned Bing a number of times.

Remember the "Bing Crosby Show" on BBC I on New Years Eve ? Well, on July, 20th. BBC 2 repeated it in colour. Although I haven't a colour set yet, I was still able to watch and enjoy it as much as I did when I first saw it.

Now the Bob Hope serials on BBC I have finished I wonder if that's the 'end of the road', as far as the 'Road' films are concerned ? I expect everybody has seen them all by now ? I was asked to work on Sunday, July 13th. and guess the film on TV that afternoon - "Sing You Sinners"! Another one of Bing's early films that I haven't been able to see yet.

I see there is a meeting at North Shields on Sunday, November, 16th. (Incidentally, my birthday), Well, it's too early yet, to say if

THE PETER WILSON COLUMN continues..........

will be able to attend, but, believe me, I'll most certainly try! However, I don't think I'll manage it for 4 pm - probably a bit later.

Now for Bing on TV and radio:-

JULY 20....BING CROSBY SHOW........................BBC 2.
29....Film: "ROAD TO MOROCCO"..............BBC I.

AUG I....LITTLE BITTY TEAR......................RADIO.
2....NOW YOU HAS JAZZ......................RADIO.
5....HEY JUDE................................RADIO.
I2....FILM: "ROAD TO SINGAPORE"..............BBC I.
I4....IN TWO SCENES IN "CINEMA" BING SANG "ABRAHAM" AND "LITTLEONE"..............ITV.
I5....LONESOME ME............................RADIO
I6....SWINGING ON A STAR......................RADIO.
I9....HOW ABOUT YOU...........................RADIO.
3I....IN "ALL OUR YESTERDAYS" BING SANG "AMOUR" IN A SCENE IN A SERVICES CLUB.........ITV.

SEPT I....A COUPLE OF SONG AND DANCE MEN........RADIO.
4....WE'LL MAKE HAY(Never heard this one before)..............................RADIO.
I0....DID YOU EVAH...........................RADIO.
I3....YOU'RE THE TOPS and DEEP PURPLE.......RADIO.
I7....STEP TO THE REAR......................RADIO.
24....TEAMWORK..............................RADIO.

And that's it for another spell. I look forward now to the November edition of BING. Best regards to all at 23 and all club members everywhere and have a veryHappy Christmas, EVERYONE!

Peter Wilson.

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CLUB MEETING ... NORTH SHIELDS ... SUNDAY NOVEMBER I6th
at 23, Lovaine Place, commencing at 3pm ....

A cordial invitation is extended to club members to attend a club meeting at the home of Frank and Alma Murphy on the above date

Please indicate your intention to attend by sending a 2/6 cover charge to assist towards the 'running buffet' expences.

Members wives (ONE PER HUSBAND) and husbands (ONE PER WIFE) are especially invited.

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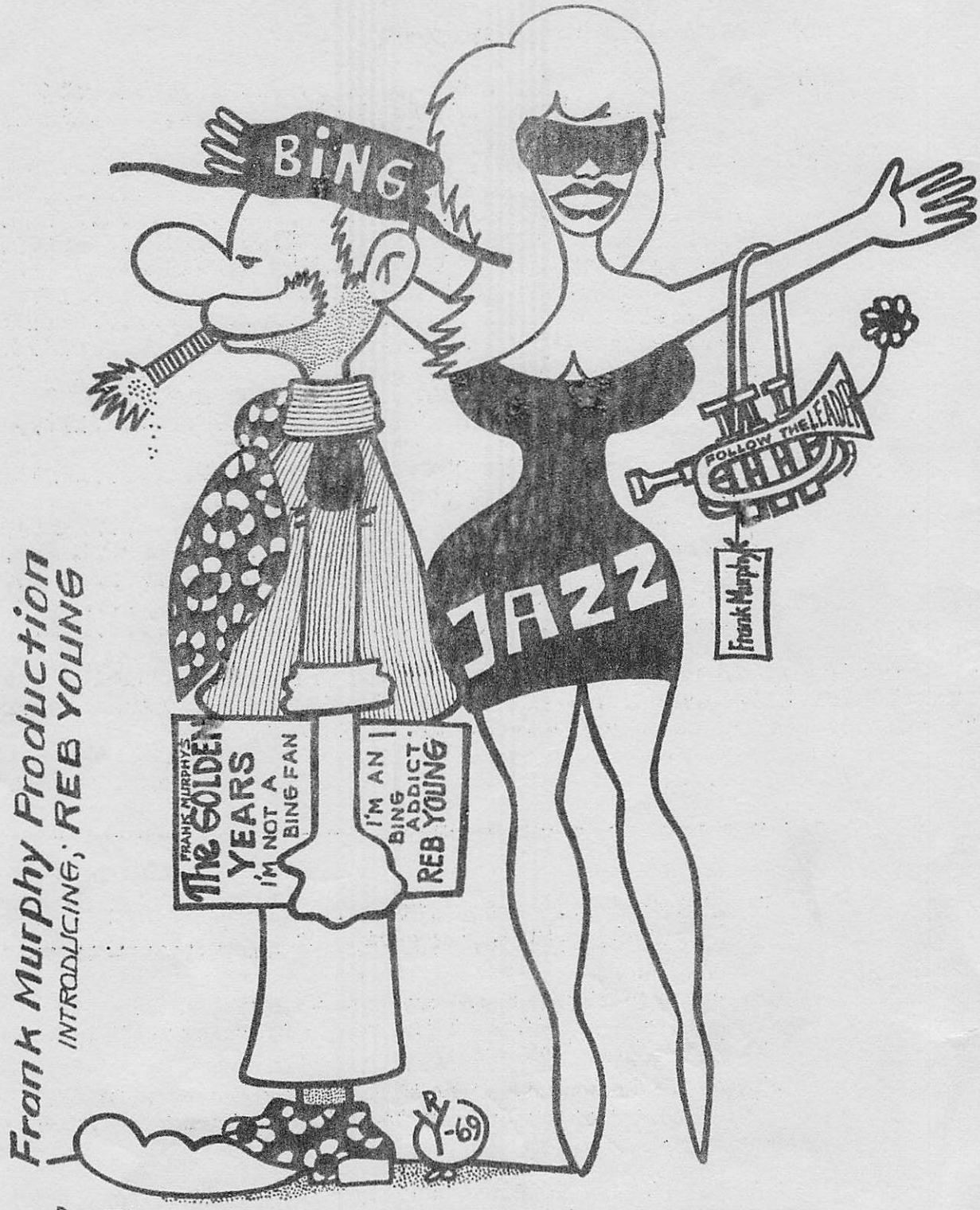
CHRISTMAS PRESENT FOR BING and KATHRYN   CLOSING DATE DECEMBER 5th

Once again it's time for members to make their annual contribution towards our fund to send our Crosby's a token of our good wishes for Christmas - Please send your donation to Frank Murphy as soon as possible, and not later than DECEMBER I5th in order that our gift can be chosen and airmailed to Hollywood in time for Christmas - a full list of contributers and the present chosen will appear in the next issue of the club magazine.



Do The Spearmint loose its flavour On The Bedpost Over Night?

THE INTERNATIONAL CROSBY CIRCLE
1950 to 1970

We aim to make 1970 a big year in the history of your club for Bing - though the name may have changed, the group in essence is still the same as it was way back in March 1950, the date of it's founding, and what's more many of the original members are still to be found within the club ranks - a startling testimony to the clubs continuing universal appeal.

Because 1970 will lead the club up to it's 21st birthday and to the great events which are already being planned throughout the country for that wonderful event, we want 1970 to be a spectacular trailer for 1971 - we want a big boost in the club membership file and to interest you in helping towards that end we have pleasure in presenting the following unique award winning competition which is open to all members of the I.C.C.

1ST PRIZE)to be awarded to the member who enrols the most members(
A magnificent Eversharp Parker Pen complete with refills and personally autographed on the case BEST WISHES, BING

2ND PRIZE)to be awarded to the member who enrols the running up total(
A personal slidaway brush autographed on the case BEST WISHES, BING

PRIZES FOR RUNNERS UP

All members who enrol at least 5 new members can enrol ONE further member free of subscription - Each winner in this section will also be awarded a BUMPER SURPRISE PACKET OF 20 post card photos of Bing from our BINGPICS section

All members who enrol at least ONE NEW MEMBER will be awarded a BUMPER SURPRISE PACKET OF 10 post card photos from BINGPICS

HOW TO TAKE PART

The competition is now open and between now and the CLOSING DATE of APRIL 20th start collecting the subscriptions of your fellow admirers of Bing - we've a all got friends at work who like Bing, now is the time to introduce them to the ICC - to enrol members into the club simply send their names and addresses together with their subscriptions to Frank Murphy, remembering to advise me of your name each time you send in applications for membership.

At HQ's a tally will be kept of all new members enroled and listed against the name of the member sending in the enrolments - at the closing date of April 20th and full list will be drawn up and prizes awarded as per the terms above -

A full list of new members enroled together with the names etc of all winners will be published in the May 1970 issue of BING magazine.

PLEASE SUPPORT THIS UNIQUE COMPETITION FOR IN DOING SO YOU WILL ALSO BE ADDING STRENGTH TO OUR CIRCLE OF INTERNATIONAL BING CROSBY FANS

The 1st and 2nd prizes in this competition have been presented to the International Crosby Circle by the club's Hon vice President LARRY CROSBY.

ALL PHOTOS ARE POST-CARD SIZE

BINGPICS .....Please order from FRANK MURPHY using the number in the left hand column only.

30...Bing and Perry Como - a set of three different poses total price 4/6 - Aust' USA 50cents.

31...Bing with Michael and Margie Holliday - a set of four different poses total price 6/- Aust' USA 65cents

32...Bing in the film STAGECOACH - a set o. seven different scenes all featuring Bing - total price 10/6 - Aust' USA 1dollar 25cents.

OR all three sets for 17/6 - Aust' USA $2.00

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THE CROSBY COLLECTOR

Dedicated Crosby enthusiasts also read The Crosby Collector which is issued monthly by Ralph Harding from his home, 6 Castledine Rd, Anerley, London SE20.

SQUARE ONE

is another highly recommended monthly produced by John Bassett and Fred Tetlow. for further details of this excellent magazine dedicated to stars of the 30's etc write to John at 3 Old Hall Court, Great Wakering, Essex. Fred Tetlow will also be interested in hearing from any members of the ICC who are interested in the following offer - write to Fred at 96 St Mary's Rd, Southampton SO2 OAH

33⅓RMP STEREO SINGLES by BING CROSBY

IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS/MELE KALIKAMAKA.DcA 7-34265
SILVER BELLS/SANTA CLAUS IS COMING TO TOWN.....DcA 7-34264
JINGLE BELLS/I'LL BE HOME FOR CHRISTMAS.....DcA 7-34263
WHITE CHRISTMAS/FAITH OF OUR FATHERS.....DcA 7-34262
SILENT NIGHT/ADESTE FIDELIS.....DcA 7-34261

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Mrs F Ellsmore
6 Poplar Drive
Alsager
Stoke on Trent
ST7-2RE
Staffs

REQUIRES.. THE..... FOLLOWING. ALBUMS....

DRIFTING AND DREAMING-BrunsLAT8334
BING-A MUSICAL AUTOBIOGRAPHY-BrunsLAT8053
IN A LITTLE SPANISH TOWN-BrunsLAT8331
FANCY MEETING YOU HERE with Rosie Clooney.

If you can help, please write direct to Mrs Ellsmore;

CROZTALK Frank Murphy re-introduces the heading of an old favourite.

Hello members,

It's a long time since we used the old heading CROZ-TALK - this will bring memories to Dot Hardiman I'm sure.

Since we last met through the pages of "BING" I've been around quite a lot and a recent trip to London was made memorable by quite a few exciting events not least of which was the sharing of a warm evening's hospitality at the homes of Bob and Vera Roberts and Mrs and Mrs Bert Day, adding to those two events were a hair-raising ride through London in Ralph Harding's car, you

MUST get those front wheels fixed Ralph - I had'nt experienced such a hair-raising ride since the long ago days of the 'dodgem's at the local fair.

Because of increasing family comittments, my visits to London hav'nt been so regular in recent years, nevertheless it's always good to meet up with old friends, and a trip South would never be complete for me if I did'nt get to visit with Bob and Vera at Chatham in Kent - so on the Wednesday (Sept 24th) I was delighted to be able to spend some happy hours in Bob's CROSBY ROOM, quite the most authentic room of it's kind in exsistance I'm sure.

Tuesday Sept 23rd was the occasion of a visit to Roehampton by invitation to the home of Mrs Joyce Stone, widow of Lew. After an honoured visit to the late bandleaders study, some photos in the delightful garden and a can of beer in the lounge, Joyce took me on a tour of the beautiful countryside during which we saw the deer in Richmond Park, saw the homes of some of London's famous, like John Mills, Brian Rix, Beverley Nicholls - I hope Mrs Stone will visit Northumberland in the future so that I can reciprocate the appreciated hospitality I was honoured to receive at Roehampton.

Bert Day - now there's a fellow who really knows his Bing - AND HE RECKON'S sunny side of the street is a GREAT Bing record, me, I think the best part of this 'Bingle' is the hole in the middle followed by it being hastily re-packaged. After some 5 hours of wonderful hospitality at the home of Bert and Margaret, I came away still not knowing if Bert was pulling my leg over this one, He really is a man after my own heart and Bert, I really intend to find out if you were for real over this - ha ha. I'd like to thank you most sincerely for sending me a tape of the items I'd heard during my trip and which I did'nt have, and especially for including WALTZING IN A DREAM, one of my Top Ten Bing records, which I'm still trying to replace following a mishap years ago. But Bert, I already have sunny side of the street and you did'nt oughta have put it on the tape - I'll get you for this-ha ha.

The next major Crosby event following the London trip was Michael's meeting at LEEDS on SUNDAY OCTOBER 12th - and what an event it was too - the best meeting ever I'd say and with many luminaries present - it was good to meet my co-editors Reg Bristo and Alf Farrow again - I'd travelled to Leeds with Northern members, Eddie Purcell, Billy Bell and David Errington and we'd had a jolly good time on the trip you can be sure. A surprising lack of interest by some other people up North prompts me to suggest that I feel LEEDS may become the leading venue for future ICC events - I certainly can't be bothered with members who profess to be enthusiasts yet don't take the trouble to attend these eagerly awaited (by the rest of us) meetings - always accepting of course that for some there are very genuine reasons such a work and family commitments which prevent them from attending. - Happily, Michael is well placed and has a nice group of reallly interested people in the Leeds etc area - I'd be happy to centre the ICC events in his area in the future.

And so from London - to Leeds we come to my own little meeting which is scheduled for SUNDAY NOVEMBER 16th - please turn to page 27 for full details of this event - may I say I look forward to seeing you then.

It's good to see LESLIE GAYLOR back in the pages of BING - Les, long one of Crosbyland's leading lights has been very quiet of late - at least magazine-wise - I hope the article in this issue is the foretaste of more good things a-la-gaylor.

I hope you like the new Australian section now being a regular feature of the magazine - in a recent tape Tom Northrope discussed the great plans the boys have for making this a success - I'm with you all the way and following the success of last issues interview article which was hailed by so many as one of the best Crosbyana items in many a year, I feel we've got a great series coming up via 'down under' - see you on page 32

Whilst talking about the Australian section, I should mention that a special photo-backed supplement has been enclosed in all copies of "BING" now en route to Australia - I felt that if the boys out there were interested enough to want a special section in the pages of our international magazine, the very least we could do was to give them an extra treat - this way seemed the best to me and I feel it will enhance the standing of the ICC in Australia and bring more of the great 'down under collectors' into our ranks - More power to the elbow of Keith and Tom from all here at H.Q.

Tuesday October 27th, the phone rang at 2pm approx -"Frank" the voice said- "Yes" said I - "You're looking good, George O' Reilly here" - "George" said I, "You're sounding great". What a great surprise and joy it was to hear from our colleague in Eire again. George was in London on a short business trip and I was honoured he'd taken time out to phone me.

According to your letters you've missed the MOVIE FILE and BING CROSBY SONG SHEETS. It seemed I'ce overlooked a request for stencils from Alan Lurie and both he and Ron Bosley are anxious to see the series continued. So are we lads and a supply of the neccessary is now en route to you - next issue will see these tow features back in strength

BERT DAY who appears on the next page in BING AND THE BIG SWING BANDSalso appears on page 44 in SACKCLOTH AND ASHES.... get thee to a monkery berteth..ha ha

I'd like to thank our good friend in Sweden Leif Karllsson for the excellent album by the BERNIE PRIVIN ORCHESTRA on Regent MG 6027 DANCIN' AND DREAMING' an excellent album for late night listening AND of course dancing. some great Bing numbers on too like SUGAR, MORE THAN YOU KNOW, DO YOU EVER THINK OF ME - don't know about you but I always enjoy hearing orchestral arrangments of songs recorded by Bing.

I'd like to remend members who are due for renewal that their early compliance will be appreciated - due to continueing high production costs, the number of extra copies of "BING" being printed ; now being restricted - renewals should be receieved - at the latest. not later than one month from your receipt of it becoming due - later than this may mean you could miss the next issue of the magazine - I should mention that in fairness to our subscription paying members, extra copies of this magazine will not be sent out to members who fail to renew. We canonly assume that members who fail to renew have either (I) lost interest or (2) ambitions to receive further copies free. This is not the way the ICC prospers and thank goodness we have a solid group of great enthusiasts all over the world through whose support we can get along very nicely thank you - I hope sincerely that you belong to this select group - I hasten to add of course that should any member be unable, through sickness or any personal reason be unable at the due time to pay their subscription, they should of course write and tell me same whereupon they would not receieve the above action.

The list of officers on page 3 may seem depleted - conspicuous by their absence are BOB ROBERTS, BRIAN PATTINSON and DON WOOLLAND - I've felt for sometime now we were overloaded with officers and because of declining Crosby activity I feel the above positions don't really appear warrented. I know the good people mentioned will continue to do their best for the club anyway and I want to take this opportunity to thank them most sincerely for their past efforts on the clubs behalf.

And so I must wind up Croztalk for this issue and until we meet again in Feb 1970 which incidentally will bring us into the 6th DECADE OF CROSBYANA I'll say cheerio and thaks again for your continued valued support.. Frank

BING AND THE BIG SWING BANDS by Bert Day

I recently spent a very pleasant evening in the illustrious company of our Hon. Secretary and one John Maugham. After the usual chit-chat we got to the more serious business of spinning a few Bing discs. The subject then got round to some of the not so good recordings that Bing had made during his long career. One of Frank's stinkers he happened to mention in particular was Bing with the Lionel Hampton orchestra playing "On the Sunny Side of the Street" which is backed on Brunswick with "Boogie Woogie".

When Frank told me that he regarded this as one of Bing's really bad recordings I must admit that I was rather shocked for I rather like it but when John agreed with Frank and made it two to one I began to think again.

I have always been a Big Bandcollector. I love the recordings of Miller, the Dorseys, Shaw, Harry James, Lionel Hampton, Duke Ellington, Basie, Woodie Herman, etc., and especially those without vocals.

Lionel Hampton prior to this recording session with Decca recorded for R.C.A. Victor and his records were issued here on the H.M.V. label. One of his biggest sellers on this label was "Hamp's Boogie Woogie".

On the same label, the Tommy Dorsey orchestra made a recording of "On the Sunny Side of the Street" which is probably the biggest seller of this title. Why then should Decca get Bing and Hampton together for "Pinetops Boogie Woogie" and "The Sunny Side of the Street" when these items were already big sellers on the R.C.A. label?

Pinetops Smith himself made the original version of "Pinetops' Boogie Woogie" some 20 years earlier and this recording was still available on the Brunswich label at the time Bing and Hampton made their version. A period when big bands and boogie woogie were on the downward path as far as sales were concerned.

The only conclusion that I can come to is that Jack Kapp and Decca thought that this was a good idea and a boost to the big band recordings to capture the Bing and Hampton collecters on one disc. This was not a new idea - it had been done some years earlier with Jimmy Dorsey and Bing doing "Peckin" and Bing is not even on the flip side of that record.

After the Dorsey record two tracks were made with Woody Herman and Bing, namely "Deep in the Heart of Texas" and "I want my Mama" these being issued on separate discs.

All in all I enjoy all big band records and I probably like these particular records even more as Bing is on them but perhaps Frankie's right - are these recordings good Bing records? Not as big sellers but as examples of Bing's work. I don't think any of the items mentioned above really do Bing justice, they are strictly big band records on which Bing sings the vocal and I should not imagine that Bing's voice made any difference to the sales of these records, so commercially they were a bad proposition.

But I am a sucker for Bing and the big bands and whatever he sings and whoever he sings with for that "old Bing Crosby has got me in his spell" so knickers to Frank and John, I still think that Bing and Hampton on "Sunny Side of the Street - Boogie Woogie" is a great band record.

AUSTRALIAN NEWSLETTER

Compiled By:-
T.J. Northrope
90 Lloyd Street,
West Heidelberg 3081
Victoria Australia

Australian Rep.
K.G.Hyde
21 Carbeena Parade,
West Heidelberg 3081
Victoria Australia

This is introduce "Australian Newsletter" to "BING" readers. It has just two main purposes:-

(1) To help Frank Murphy and his group of helpers; We all realise the tremendous job done by Frank, and anything to lighten his load is a help.

(2) To bring the Australian Crosby lover even closer together; So its up to YOU. Help Frank directly, Bing indirectly and me immensely, by sending your articles, record swaps, letters or any other interesting matter to the compiler (address above) for Australian members. International members please forward any comment direct to Frank Murphy.

So "Australian Newsletter", a sub-section of this wonderful Magazine is officially launched. May it play its part toward the greater enjoyment of Crosbyana.

AUSTRALIAN ROUND-UP

(From Mail, Phone & Bush Telegraph!)

From Adelaide comes great news! One of 'I.C.C.'sstauncheat member's, Graham Reade, is now on the mend. In case members did not know, Graham met with a very serious road accident a couple of months ago. Doug Black from Adelaide reports, "I visited Graham on Tuesday Night, and his progress is remarkable. Its only seven weeks since his accident and his "only" signs now are two arms in plaster, a jaw with wire through it and no teeth. He is a very lucky man even if he has a long way to go yet.
Talking about Graham brings to mind a little of the ingenuity always displayed by collectors of Crosbyana. In my position as a casualty clerk in a large hospital, we receive news from most of the large hospitals in Australia. Recently it came to my notice that the Banks/Crosby Tape was pumped through the Loud Speaker system of a prominant Adelaide Hospital! Caused quite a stir I believe!
From Radio 3AW in Melbourne came a note from Normie Banks. He is willing to do an artical on his meetings with Bing. Great scoop for "BING"! But we have to wait till the end of the Football season here, which is in a couple of weeks. Norm has been instrumental in keeping Bing's image in front of the public for many years. Also he was a pioneer if not the pioneer of football broadcasts in Melbourne in 1932 thru' till the present. Received an MBE for the dedicated work he did incommencing Carols by Candlelight to aid charity. I think he is the most remarkable man in radio today and we are pleased that he is giving some of his time to 'BING'. I have high hopes of him becoming a member of I.C.C.
From Adrian Fowler of Melbourne comes newsthat stirs my heart! Not only has he an article in this issue, but he has promised to do an article on the cleaning up of those old discs. We all know what a blight this can be, so any method that may help us is a help indeed. Here's power to you elbow, Adrian!
Good to hear from Gordon Phillips too. Rang me the other night and after chatting for a few minutes, told me to hang on whilst he got "something" in a glass - and me with a vivid imagination and no glass! Good to hear from you Gordon - this is the idea of this section so we can get together more often.

CONTENTIOUS CORNER

(A column designed to make you THINK and CRITICIZE constructively - It is NOT intended as a personal criticism of any single member, any other Crosby Publication, nor BING readers; Comments favourable or unfavourable are welcomed. Aust. readers please forward direct to Aust. Compiler, International readers to Frank Murphy. All comments will be published, provided they remain impersonal and keep to the high moral standards set by BING Magazine.)

We Invite YOUR Comment!

'Are Crosby Collectors Selfish?' This is an intriguing question and one that cannot be dismissed with the comment, 'Just green eyes'. Let us study this rather serious accusation frequently directed by non and young collectors of Crosbyana alike. Firstly, of what value is Crosbyana to any other than Bing collectors? Then why do the 'Big' collectors consistantly refuse to give out their rare items? Do we hang on to them as a miser to his gold? (We know a thousand cannot share the original, but can a thousand share a copy?) 'But it took me a lifetime to collect these, as well as a lot of cash!' Why should I give 'em out?' Then how can a young member get his hands on what now must be regarded as impossible? Is this our supreme selfishness? Then let us look at the question logically.

(a) Do we tend to over-value our articles?
(b) Would it not be better for the Crosby Image if we were more expansive?
(c) Are we really lovers of the Crosby voice, or just plain collectors with the view of collecting the greatest number of items - and keeping them all to our own little selves?
(d) Is it possible to become a complete collector?
(e) Most of us tend to think of these collections as an assurance for our loved ones, in the event of an untimely departure, but are they as valuable as we would have them believe or believe ourselves? Is this a form of self delusion?
(f) Can those of us who were first in the field of Crosbyana, be likened to a bridge between the young and old?
(g) And above all, do we crucify the image of Bing in new members eyes by this attitude of ours?

One famous Crosby collector once said, "If I can't take 'em with me, I'm not going!" But he can't take 'em with him! So what is the point? Are we too selfish?

What Do You Think????????????

FROM ADELAIDE, DOUG BLACK GIVES SOME THOUGHTS ON NEWSLETTER AND CROSBYANA

".....The Australian Newsletter idea is a good one, and should be the means of making the doings and past recordings of Bing known to the younger members. It is hard for older members to project their imagination in such a way as to visualise what of the past would interest others. I think distance is the biggest handicap. If we could all meet, verbal discussion can progress so much more swiftly than the written word. By questioning and developing a conversation, one can find out so much more than waiting for the other chap to impart his knowledge 'cold'. However, I think the Newsletter should work, especially if we all do our bit, and then no one has to make a repeated effort. I don't know that we older chaps are 'professional' in our interest to Bing's actual vocal doings, rather than his broader appeal as a Father and a Husband, etc. Mind you, I would certainly like to meet him, but its his voice - his records - that have the final appeal.

I appreciate my membership of I.C.C., and enjoy BING magazine immensely, but I am not a very good correspondent -....."

Thank you for your thoughts Doug. I am sure this section of the mag. will be a success, especially if I can receive an article from you written as well as your letter was. I am still mindful of that wonderful broadcast you did from adelaide on the occasion of Bing's 40 years in show biz. Lets have more from you please Doug.

Guest Personality of the Quarter. NORMAN BANKS(MBE) (Radio 3AW Melbourne.)

NORMAN BANKS HUNTS DOWN BING CROSBY =SCOOP REPORT FROM NORM.

"I was stunned when the cable cancelling my interview with Bing came five days before I was due to fly off to the U.S. to see him. The cable was signed by his agent and read: 'Bing Crosby has not returned to this country as yet, and scheduled dates for recordings have been cancelled stop Your scheduled interview will have to be postponed stop We will inform you as soon as we have a firm date set.'

This was not the Bing Crosby I knew, the man I first interviewed way back in 1936 and from whom I've received a present every Christmas since. Over the years, some people had told me that he was completely unpredictable and unreliable, but I'd always believed this was probably because they'd been unreliable where he was concerned and taken advantage of his kindness.

I was convinced that he's never let down anyone for whom he had any regard, and I felt he did have a regard for me. So, without telling anyone about the cable -including 3AW, which was sending me to tape the interview- I flew off on the arranged day. I did have other reasons for doing this. I'd arranged appointments with several others whom I wanted to interview during the same week, including the Chief Warden of San Quentin, and the very distinguished Negro lawyer, Counselman Thomas Bradley.

I couldn't let these people down at such short notice and I was convinced somehow that I would also get to see Bing.

If only I could find him and tell him I'd arrived! At one stage, it was starting to look so hopeless that I began to feel I'd better dash down and interview L.B.J. at home in Johnson City.

But, after spending a small fortune travelling hundreds of miles by taxi and making all sorts of long-distance calls, I vindicated my belief in positive thinking. Really, there was an object lesson in this. That nothing is impossible. I had faith in my capacity to get him because I knew Crosby. And what he did for me when I finally tracked him down proved I was right. He was both astonished and remorseful. I think he'd heard neither the proposal about the interview nor that it had been cancelled.

Bing had been in Mexico and I was able to trail him all the way from the Behar Peninsula through Cold Water Canyon till nobody seemed to know where he was.

I tried everyone in TV, radio and screen and at last got on to Larry, his brother, in the plush new offices of Bing Crosby in Beverly Hills.

'Why didn't you get in touch with me direct the first day, Norman?' were his first words when I sat down. Which was easily explained because the phone is changed from month to month because of threats on Bings life, and other threats to kidnap his children.

The changes obviously confused him,too, because the number he told me and I took down differed from the one he wrote himself and handed to a friend who was with me!

Larry rang Bing and told me later, 'I reprimanded him because he'd let you down, and Bing was horrified. I'm sure he didn't know.'

You can imagine my own horror when I rang the number Larry had given me and the girl said there was no such one. I was at my wits' end till my friend Jim Dewar realised the discrepancy.

This was the night before we were due to fly back to Australia, and I had so many commitments at home I knew I simply couldn't change my plane. So you can imagine my relief when the valet answered and said, 'Yes, Mr. Crosby is here'. And on came Bing full of apologies. 'I've got to go down to Los Angeles tomorrow', he said. 'But tell you what. Can you come out here at eight in the morning and I'll give you an hour?'. Then,later, another ring. 'Can you make it earlier? Say Seven. I have to be down in L.A. at 10 for a day's filming, and I can't let the crew down.'

Norman Banks hunts down Bing Crosby (cont)

At this stage, I was staying in the Hilton Hotel in San Francisco and I was up at 5 am to make the 35 mile drive out to his home in a very posh area of exclusive homes in lovely bushland called Hillsboro.

Jim was with me and for a few minutes we just stood there admiring this really lovely French chateau of three-storeys that is Bings home. All of a sudden, a couple of huge hounds came out baying so loudly they scared the wits out of us.

Then, with a thud, a window shot up and this tremendous voice yelled: 'Shut up you B-------s, or I'll kick you in the ---'. That was the other Bing. The Authoritarian. At the tone of his voice, the dogs fled for their lives.

Bing took us into his study for coffee and there I did what I considered to be the best interview I've ever done in my life. We twitted each other, joked about the past and present, and talked about his family. He told me his wife, Kathy Grant, would be sorry to miss me because she was away touring with a repertory company. The library is a huge room, full of colour, warmth and with a very lived-in look. Its walls are lined with stacks of books, expensive oils , and one of these covers the TV set which is on one wall 7ft above the floor.

I remarked to Bing that the artist would be put out if he knew his work had its back to the room for the sake of TV, and he said, 'On the other hand, it does hide the idiot box!' His Oscar, which he won for 'Going My Way', is in this room, and there are several wonderful rugs made from the animals he has shot. The big armchairs are wonderful - upholstered in a way that gives you the impression of weightless suspense- and there's a big, open fireplace to complete the picture of a beautiful room. A mans room. And Bing is all man.

When the time came to go, I played back the last few minutes of tape - and all that came out was a few intermittent words that didn't make sense!

I was completely distraught. Here I had some superb interviews with half a dozen others perfectly on tape, and I would have scrapped everyone of them for the sake of getting Bing.

We played about with the recorder to find out what was wrong, but when we did discover the fault none of us had the skill to fix it. Besides, it was time for Bing to go.

I looked at him and said: 'Bing this is most important to me. I cant tell you how important, because I've come here purely to record you. Can you help me?'

He said: 'Well, I've a whole days shooting to do and its imperative for me to be there because the whole crew depending on me. But I'll phone you from Los Angeles if I can possibly do a repeat.'

So, on my last day in America, I sat in my hotel room in San Francisco, on tenderhooks. Finally, at 2.30, Bings valet rang to say that Mr. Crosby could see me at Hillsboro at 5.30. My plane was leaving at 8pm, and you're supposed to be there an hour ahead, so you can imagine the rush I would be in.

Meantime I had to get the recorder fixed. In the shop I choose, they couldn't have been more helpful - or apologetic, because they said could not fix this one. But not to worry because they'd lend me a different microphone which SHOULD suit. So off I went, still not positive that even this time, I'd get him on tape!

Bing has about five of six servants and his valet is a delightful, English-born young Irishman, soft and gentle, who greeted us on our second visit, in a butcher's striped apron. I was too anxious to ask why. Maybe he was cleaning the silver.

'Mr Crosby will not be long,' he said, in this wonderful, soft voice. 'He's just terminating a ball game with Nathaniel'; I loved his use of the word 'terminating!

And outside I found Bing with Nathaniel, who's about seven or eight, both dressed as baseball players and Bing looking close to exhaustion because its such a rugged game. And back we trooped into the library to do the second interview - which did come out to perfection.

Norman Banks Hunts Down Bing Crosby (cont)

Bing was tired. As he said, he'd travelled 1000 miles that day then, because he believes in being a good father, had the game with Nathaniel. I can still see him, swinging his feet with his shabby pair of socks and baseball shoes on, over the arm of the chair and relax with a sigh and his briar pipe. He was as casual and unpretentious as could be.

The second interview lacked the sparkle of the one we did at 8am., but in some ways it was better. He was very tired, but he warmed to my dilemma and talked well and easily, answering me with his usual engaging humour. That he did this for me, I think, shows the greatness of Crosby.

At 65, he's 100 per cent fit, getting up at 6 am every day, making play out of his work and loving his golf and fishing. But of all he does, he still best loves getting alongside a really good band and singing with it.

He recalled his first appearance in public when he was 12 and sang 'I Love You Truly', and didn't get any applause at all. And all the times he went around singing things like, 'Oh Promise Me', at weddings.

And he talked about his daughter, Mary Francis, who's nine. 'You know I've got a daughter, dont you?' he said. As of course I did, because she's been with the rest of the family on his Christmas cards that have been coming every year.

'Took me a long time to have a daughter,' he mused. 'But one out of seven isn't a bad average.' He said that she was starring in a film, and described her transformation in her when she went in front of the cameras.

'When you see or hear her around the house, she's playing with yo-yos or joining in games with the boys, yet the moment she has to do any job of entertaining she suddenly becomes a new creature. I think this indicates she has real talent. She performs with aplomb.'

All I send Bing each Christmas is a card, but his presents to me have been of an extraordinary variety - wallets, cigarette cases and lighters, new fangled pocket knives with everything attached, the most elaborate shoe horn I've ever seen, and a fantastic desk-calendar which tells the day and date until the end of time.

When I was leaving, just in time to make a frantic dash for the plane and we shook hands, I started to say, with all the sincerity of my gratitude of what he'd done for me -'Bing, I'll never forget...'

And putting one hand on my shoulder he interupted with - 'Forget it. It's been a tremendous pleasure'.

And he meant it. I know he enjoyed both interviews as much as I did."

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AUSTRALIAN ROUND-UP (Late News!)

From the bush telegraph we have the news that Ken Hopkins is in the middle of shifting house. I would suppose that one of the most important parts of this program would be the careful packing, shifting, and handling of those most important Crosby packages! One can imagine just how carefully Ken would handle everything connected with this part of the project - especially the removal blokes! Never-the-less this is a problem that sometimes has to be faced. What about an article Ken, on the care of ones treasures during such a move? Would help some, I am sure.

Received a most welcomed letter the other day from Ron Hansen of Camberwell. Ron worked at the Atheneaum Theatre with me before the war, and the last time I saw him was at a ripper of a party during my pre-embarkation leave in march 40. Then out of the blue comes this letter after 29 years. Just goes to show just what this ICG membership does to you. More power to BING mag. for this re-union. And Ron, I'll get in touch with you shortly, when we'll bury our noses and pound our ears!

Met Jim Lole the other day and the good news is that he is well on the way to completing his first article of a new series by him, called "Jazz Men who have worked with Bing.". Looking forward to them Jim. Should be in next issue You beaut Jim., for this is one angle that I cannot read too much of.

"THE GOLDEN MEMORIES OF BING ON RADIO"
(1929-1930. Part 1)

By Keith G Hyde.

To the serious student of 'Crosbyana', Bings career in Radio is well known, but to many of the newer fans, and especially the younger fry, little is known of the tremendous success and popularity that Bing achieved in this venue.

Many of his older fans agree that he is more at home singing to a 'live' audience which were usually present at his Radio Broadcasts, than in the 'cold' atmosphere of the Recording Studios; however, such was not always the case as we will see as we take a look back at the career of Bing in Radio.

A close study of many of his old Radio Broadcasts will reveal that in many cases his Radio renditions were far superior to his commercial record releases. Perhaps this is due to the fact that he often repeated songs on different broadcasting dates, altering the arrangements and adding subtle changes in phrasing, timing, and voice pitch, tonal qualities, etc. The Radio version was not always a 'try-out' for the studio commercial outlets and in many cases, through repetition, he added vocal 'refinements' to give a much more satisfactory overall performance.

The amazing thing is that in most cases Bing done very little rehearsal for his broadcasts and yet, almost without exception, turned in a top class performance which would take the average singer many hours of rehearsal to perfect.

These days there are very little 'live' radio programs done by top singers, and appearances on T.V. are usually pre-recorded, with the singing voice dubbed in as in the motion picture technique. This allows for better quality sound reproduction, but in the case of 'Rock-Groups' the performance is almost always 'mimed' to their commercial disc issue. The real stars being the army of Electronic and Recording Engineers, who with the aid of all the thousands of Dollars worth of modern studio recording equipment, can edit, splice, add or subtract etc, to an original studio performance, so much so, that it is virtually impossible to repeat the final result 'live' as released on the disc. As an illustration, in a recent T.V. interview, the Group known as the 'Momma's and Poppa's' disclosed the fact that it took over 100 takes and a months work to record one track!

How remarkable then, were the performances by Bing on 'live' and Transcribed Radio Shows!

For the first 'live airing' of Bing's voice on Radio, we go back to 1929-1930 period when Bing was under contact to the late and great Paul Whiteman.

The Whiteman Orchestra was engaged to do a nationwide broadcast, sponsored by a prominent Automobile manufacturer - exact date unknown, but probally around September 1929 - when Bing was heard in a special arrangement of 'Great Day' (The great Youmans, Rose, Ellsoll song) which featured Bing singing the verse, followed by a chorus comprising of Bing, Al Rinker, Harry Barris, John Fulton, Austin Young and Charlie Gaylord, singing the chorus.

In his book -'The Story of Bing Crosby' by brother Ted Crosby, he relates how Bing had written to his mother advising her he would be singing on this Nationwide Broadcast and how disappointed Mrs. Crosby was when the names of the singers were not announced. Just a nameless voice to thousands of listeners!

Bing was also heard on the Whiteman Radio Programs sponsored by 'Old Gold Cigarettes' -(Ref: Chapter 17 - Page 150) of Ted Crosby's book. Bings letter to his mother, while on the 'Old Gold' Special Train - engaged for publicity purposes by the Whiteman sponsers, to carry the Whiteman Orchestra all over the country - Quote - 'In Philadelphia, Pittsburg and Detroit WE BROADCAST concerts to large and enthusiastic audiences' - Unquote.

Again Bing himself states in his auotbiography - 'Call Me Lucky', - (Quote- 'Since we were BROADCASTING for 'Old Gold', Old Gold supplied a special train for an advertising stunt' - Unquote).

The Golden Memories of Bing on Radio (1929-30 Part 1) Cont.

Very limited information is available on these Broadcasts and despite the above references, (and there are probably others), many leading Crosby experts doubt if Bing's voice was heard in these Broadcasts, however in view of the fact that he was under contract to Whiteman at the time and he had used Bing and The Rhythm Boys on 'stage' and at recording sessions with considerable success, no doubt he also used them on his Radio Broadcasts.

(To be continued)

Reference: The Story of Bing Crosby, by Ted Crosby.
Call Me Lucky, by Bing Crosby.

SOME INTERESTING COMPARISONS ON VARIANTS

By Adrian Fowler

A few months ago I was fortunate to obtain a most interesting and very, very welcome addition to my collection, namely a Decca test pressing of 'It's The Natural Thing To Do'. (D.L.A. 829 - B). Since, to my knowledge, this B take has never been discographically listed, I consider that information relating to this disc should be passed on to Bing collectors and especially to those who collect variants.

Both takes, apart from minor phrasing differences and a slightly different treatment of the trumpet solo, are virtually identical until the last chorus. Positive identification is then apparent as follows:-

Take A. 'And then the girl acts demure...'
Take B. 'And when the girl acts demure...'

Take A. 'But the girl, she just won't agree...'
Take B. 'Ah, but the girl, she just cant agree...'

Take A. '...but she runs away because she knows full well he'll pursue...'
Take B. '...but, uh, she just runs away, she knows full well he'll pursue...'

Take A. '...then you know that he's got it bad'
Take B. '...then you know he's got it bad'

No doubt there are collectors who have this variant, or know of it, but the above information is for those who did not know of its existence.

While on the subject of variants, two more come to mind and I'll list them for what they are worth:-

'Take me back to my Boots and Saddle' (DLA 254 A-B)

The two takes are practically identical, but compare the following lines:-

Take A. 'Ooo, give me my boots....'
Take B. 'Oh, give me my boots....'

"Too Marvellous for Words' (DLA 738 A-B)

Again the two takes are practically identical but compare the words 'And so I'm borrowing' towards the end of the disc.

In take A, 'so' is sung slightly falsetto and 'borrowing' is sung low, high, low.

In take B, 'borrowing' is sung as the one note.

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Ed's Note: Could be that more variants could be found and aired. Lets have any that you may know of, for only by this method can we build up a complete knowledge of this MOST FASCINATING SUBJECT, CROSBYANA!

FROM THE SCRAP ALBUM

(1954)

More than 35 years have passed since a somewhat startled public first heard the beloved "Silent Night" sung in the distinctive ballad styling of Bing Crosby. Since then Bing has recorded many songs and made many movies - but no other song has yet matched the sustained popularity of his "Silent Night" except Bing's own "White Christmas".

THE FIRST TIME I SANG "SILENT NIGHT".

By Bing Crosby.

I cannot tell you when I first learned SILENT NIGHT. Perhaps I never learned it really, but, like most kids brought up in a home where Church and Sunday School are important, I just absorbed it. I don't remember singing it as a child, although I do recall mouthing the words along with other small boys under the watchful eye of the Sister in charge.

The Gonzaga High School Choir, to which I belonged, sang the Christmas Hymn many times. In 1928 I was part of the background humming chorus when Paul Whiteman recorded Silent Night for Columbia. But it was not until 1934 that I recorded it as a solo, with Adeste Fideles on the other side of the disc. Funny way that came about.

Late that year a missionary priest, Father Richard Ranaghan, came into the office of Crosby Enterprises. A member of the St. Columban Missionary Fathers, he had just come from their mission in China with a film showing the work done there. He planned to travel over the United States, showing the film in parish auditoriums to raise funds, and wanted to borrow some sound equipment to record a narration. No problem to this, and in the ensuing discussion, my brother Larry came with an idea.

"Bing", he suggested, "Why don't you sing a couple of songs for the narration sound track?" Who suggested Silent Night and Adeste Fideles I do not know. Very possibly it was the good padre himself. In any event, the whole incident was just that casual. No special vocal arrangements were worked out, no particular method of styling devised. I just sang the way I sang other [illegible] songs. That the hymns were a far cry from the romantic ballads and popular tunes I was accustomed to singing and that they might possibly have called for a different approach never occurred to us.

The sound track turned out pretty well, and Father was enthusiastic. Then Larry hit upon another bright idea - that we cut some records of Silent Night and Adeste Fideles from the sound track for Father to take along with him. He figured that some members of the audience might buy them and thus add to the fund.

The records sold well, and both sides were played over the Radio in several of the towns where the film was shown. Record shops began to get enquiries. Decca, learning of these requests, suggested I cut a master record of the two hymns for them. I sang the songs in exactly the same way but with fuller orchestral backing.

The record had an immediate sale. Letters began to come in, both congratulatory and critical. Not to my knowledge, however, were there ever any complaints from religious groups or from the clergy of any denomination. Most of the complaints came from music teachers and music critics. They said that neither my voice nor my styling was suited to such spiritual songs. In answering the letters, I told the simple truth - that I had intended no sacrilege by singing in my usual ballad manner. I added that the record's sale must have brought those two beautiful songs closer to many people who had not known them too well before. The explanation evidently satisfied the critics, for all but one wrote back friendly and understanding notes.

The first time that I sang 'Silent Night' (cont)

By 1936 we thought it was time to try Silent Night on the Christmas Radio Show. As a finale, it had a short play, set on a college campus. I was supposed to be a professor bidding the students goodbye for the holidays. The problem was that I had no home of my own to go to and would have to face Christmas alone. After a brief sequence of events, during which I cheered up another lonely soul, I heard Silent Night being sung outside my quarters, the students have come back to serenade me. I opened the door and joining in, sing ing a solo as the show ended. We received thousands of enthusiastic letters and Silent Night has been part of the Christmas show ever since.

When, in 1935, we cut the master record for Decca, we established a fund, in perpetuum, to which all royalties from the records were to go. The money was to be used solely for charity. The fund grew to such proportions that for several years around £25000 ($56000 A) a year, the entire royalty, was distributed among charities of many different religious denominations. Schools, orphanages, hospitals, and old peoples homes also shared. At present (1954) the net royalties are closer to £2,500 ($5500 A) annually, because a tax ruling now requires that personal income tax be paid on them even though they are exclusively used for charity.

Those two Christmas songs have many more personal memories too. During the years our boys were growing up, we went carolling each Christmas Eve. Lindsay, the youngster, was custodian of the donations-for-charity basket, and some fine extemporaneous selling talks were made to build up the take. I remember one time when my brother Everett dropped in a dime, saying that was all we were worth. The kids were furious, although I've never figured out whether their artistic integrity was insulted or, more likely, their commercial instincts. At any rate they were spluttering when we got to Uncle Larry's, and I thought it high time to produce the cheque Everett had slipped to me on the side.

Until a couple of years ago, we five Crosby's-Gary, the twins Phillip and Dennis, young Lindsay, and I - sang Silent Night and Adeste Fideles at the parish church in Beverly Hills. I did the solo, and the boys joined in on the harmony. But when their mother was no longer with us, somehow none of us had the heart to go on with that tradition.

During the war years I learned that Silent Night and White Christmas were the favorites of the boys in the service. In 1944 I spent August, September, and part of November in Europe, singing for the men in camps and in hospitals. Often in the midst of rainy, muggy weather those kids still wanted the two songs. To be honest, I would rather not have sung them, I knew that those lads, away from home, were lonely enough without the additional nostalgia of Christmas memories. More than once I saw tears roll down their faces as they listened, their thoughts far away. But they would not let me omit the two hymns, and so I sang them over and over. Someone estimated I had sung 2,500 songs in that seven week trip, and that at least half of them were the two Christmas Songs.

As far as I know, I am to sing Silent Night on the radio as usual this year. I hope so, because it has always sort of symbolized Christmas for me. It brings back a flood of wonderful and good memories, and I know that singing it has enabled me to help a lot of people who needed help.....

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FROM MEMORY LANE

American's have always been noted for their generosity, and during the '39-45 war being no exception. We were stationed at Aitape, on the border of Dutch and British New Guinea, having a spell from the fever-laden swamps, and were most fortunate enough to be alongside a famous American Cavelry Division, who were waiting to go to the Phillipines. In their usual generous manner, what was their's was our's - including records. Bing of course was the most popular, but Silent Night was the hardest of all numbers to obtain. When I did finally obtain a loan of it, it was that worn, that I frankly expected the grooves to meet. Yes, Bing, Silent Night was THE MOST POPULAR OF THEM ALL. Thank you, Bing.

BING CROSBY SWAP SHOPPE (Aust Sect)

This is only a small section of our main Swap Shoppe in England and will only deal in records, both LP's and 78's. Because of the various mail difficulties, frequently offers made through our Mag., are found to have closed before the Mag. has been delivered to Australian Members. This is for YOUR benefit, so PLEASE MAKE USE OF IT. Forward your list of Swaps to T. J. Northrope, 90 Lloyd Street, West Heidelberg 3081 Victoria at least one month before the edition is published in England, otherwise list's will have to be held over till the following edition. Forward all bids to the above address. We stress that although this section is for Australasian Members benefit's, we welcome any bid from oversea's. In bidding, please quote Swap List no. All discs are E to VG cond.

Swap Shoppe List No. 1.

This list are all Aust. Decca

Y5007 Its Easy to Remember/Swannee River.
Y5152 Blue Hawaii/Sweet is the Word for You.
Y5363 Deep Purple/Stardust.
Y5369 Little Sir Echo/Down by the old Mill Stream.
Y5577 Beautiful Dreamer/De Campdown Races.(2 copies)
Y5604 Delores/Prairieland Lullaby.
Y5639 I dream of Jeanie with the L.B.Hair/You are my Hearts Delight.
Y5712 Lullaby/Marcheeta.
Y5746 Day Dreaming/The Whistler's Mother in Law.
Y5751 I aint got Nobody/You are my Sunshine.
Y5788 White Christmas/Lets start the New Year Right.
Y5839 Ol' Man River/Londonderry Air.
Y5871 Silent Night/Adeste Fideles.
Y5951 Bells of St. Marys/I'll take you home again,Kathleen.
Y5980 Day by Day/Symphony. (2 Copies)
Y5982 Souix City Sue/Whose dream are you?.
Y6072 A Gal in Calico/Oh! But I do.
Y6106 South America, take it away/Mine.
Y6108 Anniversary Song/The One I Love.
Y6111 Now is the Hour/Pass that Peace Pipe.
Y6118/9 The Small One (4 parts).
Y6121 Galway Bay/My Girl's an Irish Girl.(2 Copies)
Y6138 Whiffenpoof Song/Aint doin'bad doin' nothing.
Y6143 A Bluebird singing in my Heart/Haunted Heart. (2 copies)
Y6145 One Hundred and Sixty acres in the Valley/Baby, won't you please come/ Home?
Y6158 A Fella with an Umbrella/Careless Hands.
Y6165 How it lies, How it lies, How it lies/Everywhere you go.
Y6172 Riders in the Sky/If you stub your toe on the Moon.
Y6186 Easy to Love/Last Mile Home.
Y6218 You're Wonderful/Chattanoogie Shoe Shine Boy. (3 Copies)
Y6251 Play a simple melody/Sam's Song.
Y6434 Just for you/I'll Si-Si Ya in Bahia

Long Play SING-A-LONG. Bing Sing 50 Gang Songs.
East Side of Heaven (Festival FL30846) Side 1. On the Sentimental Side, My Heart is taking lessons, This is my Night to Dream, The Funny Old Hills, I have eyes, Joobalai. Side 2. You're a Sweet Little Headache, I aint got Nobody, East Side of Heaven, That Sly Old Gentleman, Hang your Heart on a Hickory Limb, Sing a Song of Sunbeams.
High Tor (Festival FGL 12-981) Living one day at a time, When You're in Love, A Little Love a little while, John Barleycorn, Once upon a long ago and repeats also with connecting dialogue as narrated by Bing, Julie Andrews, Everett Sloan & Chor.

Sackcloth and Ashes By Bert Day

I must be getting old and senile, this has been showing for some time in my balding head -, but now my memory is also failing.

When I wrote a few lines recently on Bing and the Big swing Bands, I wrote that Lionel HAMPTON had recorded HAMPS. Boogie Woogie when he was with R.C.A.

I would have bet on this, I was so sure, too sure in fact But did I not have a copy of that very record, on a nice bright H.M.V.Label red in colour, What a load of day dreams. After writing to Frank, I thought that I would give my HAMPS Boogie Woogie a spin,. Oh dear Horror of Horrors, what did I find, not the bright red H.M.V. Label at all, but a Black and Gold label whith the words "BRUNSWICK" on it.

What I had said in the Article I was going to get shot down and very fast too. Better look it up and get the facts right I thought, something I should have done at first, before putting pen to paper.

Lionel Hampton recorded this number in March 1944 for Decca and as I said it was issued here on the BRUNSWICK Label.

He recorded with BING "Pinetops Boogie Woogie / On the sunny side of the Street for the same company of the 21st January 1946. and just to set the matter straight he also recorded seven other Boogie Woogie titles for Decca in the forties all of which were issued here on Brunswick.

That will teach me to look these things up before hand and I shall never boast about having a good memory again.

But mind you I still like Bing and Lionel's recording of "On the sunny side of the street backed by Pinetops Boogie Woogie., and who knows with a few playings Frank and John might get to like it too.

Members may be interested in what Bing has been doing since Mid-September, and is set to do until late Jan 1970 The following information comes direct to the ICC from our Hon Vice-President - Larry Crosby

BING CROSBY - HOLLYWOOD		BING'S SCHEDULE
September	14	Arrive in Miami - Late afternoon
"	15-19	Rehearsal and Tape-JACKIE GLEASON guest shot
October	4	Airs
September	27	Arrive in Los Angeles - Evening
"	28	Morning to 1pm Hollywood Palace opening show rehearsal
"	28	1pm to about 7pm DEAN MARTIN guest exchange tape
November	6	Airs
September	29-30	Hollywood Palace opening show rehearsal and tape
October	11	Airs
"	7	10am to 12 noon Carrier film with BILL BAILEY at Hillsborough
"	14-17	CAROL BURNETT Show
November	3	Airs
"	22-28	BING CROSBY Special NBC
December	18	Airs
"	+15-29	BOB HOPE Viet Nam Tour
+Mid-December		Hollywood Palace Anniversary Show taping
January	22-23-24-25	Bing's National Pro-Am
"	24 and 25	Airs

+tentative-Possible conflict.

Signed LARRY CROSBY

==========

AUCTION MART Bing Crosby records for sale

Offers invited by Umberto Sacripanti, Via Tarquinio Prisco, 67 00181 ROME Long-term closure-packing free-postage extra-no minimum bids-ridiculous offers will be ignored - BING CROSBY ON ITALIAN RECORDS - All records pressed in Italy and All New in original sleeves - details on request

FONIT

1060-1311-1373-1503-1508-1526-1537-1538-1561-1571-1575-1585-1582-1639-1655-1656-1657-1667-1682-1698-1704-1715-1739-1755-1777-1788-1824-1845-1850-1881-1892-1909-1927-1984-1998-2014-2099-2157-2180-2195.

ITALIAN DECCA

1001-1018-1019-1020-1021-1139-1142-1154-1149-1151-1153-1160-1174-1183-1186-1208-1221-1305-1317-1328-1337-1345-1350-1387-1392-1399-1405-1417-1433-1435-1446-1454-1468-1482-1495-1510-1514.

AUCTION MART :continued:

Mr G Wilmer, 26 Huxley Rd, Welling Kent England offers the following in EX cond

BRITISH BRUNSWICK
01600 The Last Round-up/Home on The Range
02070 I Wished on The Moon/Takes Two to Make a Bargain
02100 On Treasure Island/Take me Back to my Boots and Saddle
03635 I'll Take you Home again Kathleen/The Bells of St Mary's

Mr Wilmer's interests are boogie woogie blues and swing, he prefer swops

Ref the BING CROSBY STEREO SINGLES listed in Fred Tetlow's offer on page 30, the price of each single is 8/6 - ie 42/6 the set plus 2/- postage.

BERT DAY advises that THE COMPANION BOOK CLUB, DeptZ210, Odhams Books, Borough Green, Sevenoaks, Kent, England, is offering free the MFP album 1240 BING SINGS WHISLT BREGMAN SINGS to new subscribers - send for detailed leaflet to ODHAMS.

Our Canadian Rep JEAN PAUL FREREAULT sends in a fantastic list of CANADIAN DECCA Bing's for sale at 50 cents each all in good to new condition - Nearly 300 titles, many which are getting harder to come by - overseas members write direct to Jean (address on page 3) British Isles members can check the list by writing to Frank Murphy

THE INTERNATIONAL CROSBY CIRCLE sends cordial greetings to Mr Oldenziel of Bergen, Holland for his interest in BING we passed on your birthday greetings to the maestro.....
...to Ray Bell of West Heidelburg, Australia for a very friendly letter, our colleaque on the spot there Tom Northrope will thank you personally for your appraisals and we hope to meet you via the next issue of BING.....
...to Hans Ewert of Rotterheide, Germany for a splendid plug for our promotions in the current JAZZ BAZAAR which has resulted in a surge of enquiries from many parts of Europe.....

JEAN PAUL FREREAULT and FRANK MURPHY present

A MINI-DISCOGRAPHY OF BING CROSBY

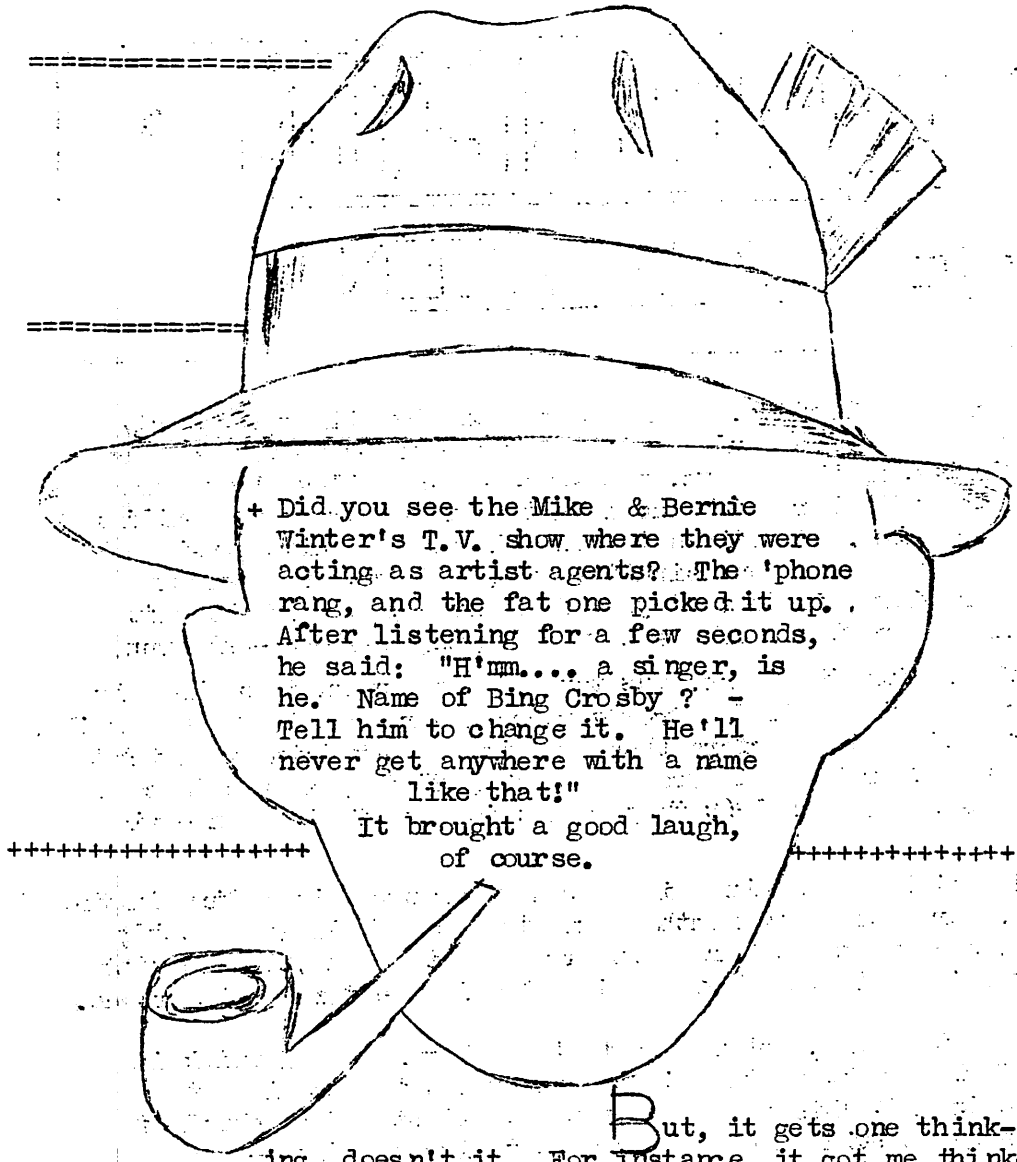
2nd edition available from JANUARY 20th 1970
Price UK and Commonwealth 10/0
USA..... $1-25
EUROPE..... 10/0 British.

Photo cover Fred Romary
Correction sheets
Keith Hyde-Tom Northrope
Additional data
Bob Roberts

(special note)
A number of members etc are already filed and paid up for the 2nd print on the discog, please don't re-order, you will receive your copy automatically on Jan 20th 1970

Grateful thanks is expressed to Alf Farrow, Tom Northrope, Bert Day and Reg Bristo for editorial assistance on this issue of BING - also Fred Romary for the excellent photo covers which continue to grace the front covers and not forgetting Leif Karlsson for his krazy cartoons which are now a regular feature of our promotions

THE REGBRISTO COLUMNS



+ Did you see the Mike & Bernie Winter's T.V. show where they were acting as artist agents? The 'phone rang, and the fat one picked it up. After listening for a few seconds, he said: "H'mm.... a singer, is he. Name of Bing Crosby ? - Tell him to change it. He'll never get anywhere with a name like that!"
It brought a good laugh, of course.

But, it gets one thinking, doesn't it. For instance, it got me thinking that Bing hadn't found it necessary, ever, to think up a "gimmicky" name. He didn't have to grow his hair long - in fact, the reverse process occurred! Far from seeking plastic surgery on his "jug-ears" (Bing's description, not mine!) he walked off the film set - walked off, mark you, when he still had to make his mark as the world phenomenon he became later.

\+ \+ \+

\+ I was reminded of all this again when I saw that half-page spread in the Daily Express of October 14th, with the big head-line "THE DAY HUMP MET BING". There was an enormous picture on the set of the Hollywood Palace show, where, it seems, Humperdinck actually appeared. Its an appropriate comment on the contemporary scene that the British singer made several records under his real name of Gerry Dorsey and got nowhere at all. Then someone had the bright idea (sic) of renaming him Engelbert Humperdinck. The result was very happy for the young man - but, and this is the strange thing, the voice remained as it was. How can such things be accounted for?

\+ Bing was his usual, predictable, generous, polite self: "He's a real minstrel." To Humperdinck, Bing said: "Those are some of the nicest tones I have heard in a long time, young man. You have a great career ahead of you." This accolade from Bing capped a triumphant tour for Engelbert, reported the Daily Express. Seems Bing did ask Engelbert Humperdinck if that was a castle on the Rhine!

REG BRISTO COLUMNS

BING IN THE SITTING-ROOM VIA THE T.V. SCREEN

+ Little did we realise, in the Thirties, when each new Crosby film was eagerly awaited, that the day would come when we would again see those films in the comfort of our own homes. I recall that in those days, the songs of the films always preceded the actual showing of the film here with the result that we were very familiar with the songs Bing would be singing. Sometimes the time lapse was quite considerable. Unlike today, when new films seem to be shewn simultaneously all over the country with only rarely a West End premiere, in those days a film would seem to take quite a long while to get from America - and then perhaps have a lengthy West-End-only run.

+ The details of each new film, with its songs, was thus always known to us long in advance and its shewing here eagerly awaited. Crosby records were great, as they still are, but the added treat of seeing Bing perform them, was indeed something to which to look forward with relish - and after "The Big Broadcast of 1932" they seemed to come thick and fast - thank goodness. And in 1969 they came thick and fast again - via the T.V. screen.

+ We can feel well satisfied with the showing Bing has had through this medium in the year now coming to a close, for there were months when Bing seemed almost a weekly T.V. visitor. It would now seem that the Paramount arrangement has now lapsed with the B.B.C. so it is likely we'll not see a lot of his films in the forseeable future.

+ I didn't keep a diary of what we saw, but no doubt others have. Yet I think it safe to say that the film that brought us the biggest treat was the showing of "WE'RE NOT DRESSING". Made in 1934 this was one of the earliest and chockful of songs that have lingered on to be still among the greatest Bing has done - and done, I might add, in a voice so powerful that it made the description of Bing as a "crooner" ludicrous.

+ Certainly Mack Gordon and Harry Revel provided Bing with songs worthy of his talent for this comedy - which also had the delectable Carole Lombard, Ethel Merman, and that wonderful pair, George Burns and Gracie Allen. "Love Thy Neighbour"; "Once In A Blue Moon"; "Goodnight Lovely Little Lady"; "May I?"; and "She Walks Like You" - great songs. Yet the greatest Bing performance did not become available - "I Positively Refuse to Sing", bringing in snatches of so many other big songs of the day. The "gimmick" of the bear that would only let Bing sing the one song was brilliantly carried out. I don't know whether this film was cut for T.V. - B.B.C. say they don't cut films - but it did seem rather short, I thought. Happily, Bing was singing almost all the time. Perhaps that's why it seemed short. I hope that all readers, particularly the younger ones, saw this film for it captured as nothing else can, the early Bing. And great to find that Burns and Allen were still a knock-out with George's baffled bewilderment and Gracie's well-nigh unbelievable daffiness. I know the youngsters watching in our place were rolling in their seats at them.

T.V. critics, for what they are worth, regularly moan about the showing of old films on the home screens. Happily, the B.B.C. seem to know that they are a minority that needn't be considered. Can anyone doubt that when a Spencer Tracy, Clarke Gable - or Crosby film is showing, the viewing audience seem to know that they are privileged to see, in their own homes, artists of a calibre we are not likely to see again? With two daughters I am in a good position to judge reactions.

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"BING IN THE SITTIN-ROOM" Cont.

+ Around the same time, Bing turned up with Bob in the "Laugh With Hope" series on B.B.C. - as he was bound to do. Here was another feast, for many consider "The Road to Morocco" the best of all the Road films.

+ Down here in Wales we had an added bonus, for the local I.T.V. (Harlech) weighed in also round the same time, with the horsy film of Bing's "Ridin' High". This film, unlike most TIT.V. showings which seem to go through the mangle before showing, lasted a full two hours! And who remembers that Oliver Hardy appeared in this film ? I'd certainly forgotten.

+ Made in 1949, this film of course, represents a 15-year jump in Bing's film career - compared witht"We're Not Dressing" - and illustrates the fact that Bing sang less and less as his list of films mounted. And, alas, despite the august team of Van Heusen and Johnny Burke, the score for me bore no comparison with the 1934 "epic". Vastly entertaining, nevertheless, and it gave Bing another chance to feel at home in surroundings he likes - horse racing. Pick of the songs naturally was "Sunshine Cake", though the comedy effort "The Horse Told Me" was well presented. An interesting fact about this "Riding High" film is that it was directed by Frank Capra who became legendary for his sophisticated comedy direction - "It Happened One Night" with Clark Gable and Claudette Colbert was generally reckoned a masterpiece under his direction years earlier than Bing's "Riding High".

+ Purely at a guess, I would say we saw a dozen Crosby films via B.B.C. and I.T.V. during 1969 and it would indeed be an insatiable Crosby addict who grumbled at this ration.

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TIME IS GETTING SHORT AS WE GO TO PRESS - so I hope that by the time you are reading this there will be some news of the Christmas album Bing was reported to be making for Amos Productions earlier this year. While there is plenty of hallowed material to ensure a Crosby Christmas - a new offering would be a delight.

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"WILL BING RUN OR RUIN THE MET?"

+ That's an outrageous question to ask, calculated to give blood-pressure to any self-respecting admirer of Bing. Such was the proclamation on the banner held up by a baritone from the chorus - of the Metropolitan Opera House, New York! Blood-pressure subsiding somewhat, however, the prospect was intriguing to say the least! Bing at the Met! Bing making his opera debut - at last? What roles was he contemplating ? The courage to embark on such a venture at such a time!

+ What on earth did Bing ruin - or what could he ruin ? Anything he touches is bound to be successful and extremely listenable.

+ But the blood-pressure was needless, for the press report referred to Mr. and lf Bing, for 20 years the supreme ruler of the always ailing Met. A little sad that cultural activities in almost all lands suffer from chronic financial difficulties - the Met. shares this fate with Covent Garden and Sadlers Wells.

+ And a coincidence here too, in that Bing actually refers to the Met. being broke - in his song "Give the People Hoke" - and that was in 1956! Perhaps Bing could revive the Met's fortunes at that!

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It was reported on 2nd October last that Bing had a new grandson, Lindsay H. Crosby Jnr., who was born at Hollywood Presbyterian Hospital. His parents are, of course, Lindsay Snr, and his wife actress Susan Marlin.

THE REVOLUTION THAT WAS BING CROSBY

WOULD-BE BINGS

"THERE'S NO-ONE LIKE BING...." IS A VERY COMMON, AS WELL AS PERFECTLY TRUE, EXPRESSION YOU FREQUENTLY HEAR. YET MANY HAVE DONE THEIR BEST, AND SOME BETTER THAN ++++++++++++++++++ OTHERS. ++++++++++++++++++++++++

The impact of the Crosby voice and style was so tremendous around 1931-32 that those who remember it are not likely to forget it. It is true to say that most of today's popular singers (of the better type, that is) owe something to the Crosby style. If that proves a little unpalatable, as well it might, it must be remembered that man invariably abuses the good things of life!

+ The whole world became Crosby-conscious to the extent that every man-in-the-street, literally, was warbling in what he fondly believed to be a Bing voice. May sound odd, to say the least, but verily it was so - and indeed, this very fact - that all men thought they could sing like Bing - has been advanced as one of the reasons for his phenomenal popularity.

+ Remember what Rudy Vallee, who was the No. 1 radio crooner at the time, has said: "I came out of the theatre and a loudspeaker was booming out 'I Found a Million-Dollar Baby' and right away, I knew my career at the top was finished." Rudy was not quite accurate for he continued, and continues, as a very fine entertainer. But its easy to understand what he meant.

+ There was Sam Costa speaking on the radio only a few weeks ago. I suppose most readers know that in the 30's and 40's Sam was a dance band vocalist of some note. Not perhaps among the first four in this country, but he sang with some of the best bands and made quite a few "vocal refrain" records with them. Asked to reminisce on those days Sam said:

> "Of course, Crosby was the top man and we all tried to sing like him. We had the sobs, the broken notes, the phrasing.... the result was that we had high Bing's and low Bing's - Bing's of all kinds..."

And that assessment is very true. It is not difficult to spot the Crosby influence in voices such as those of Dean Martin, Perry Como, Jim Reeves, Dick Haymes, Sinatra, to make just a random selection. In this country and America, even the amateur and semi-pro dance bands produced their own "Bing". Competitions were held everywhere, ballrooms, cinemas, theatres, clubs, to find the singer who could sing "most like Bing". There is a story that Bing himself entered such a competition - and came third! Probably apocryphal yet it illustrates the prevailing conditions! Talent competitions were invariably won by someone endeavouring to sing like Bing Crosby. I recall a singer in this country, who used to broadcast, who invariably said: "The only difference between me and Bing Crosby is that Bing gets £2,000 for singing one song, whereas I'm prepared to sing you 2,000 songs for £1!" Even fairground music, just then giving up steam-pipe music, consisted of the new-dangled electric amplifiers - blaring out Crosby all day.

+ But amidst all this world-wide fanaticism there were those who have gone for the Crosby style in more workmanlike fashion - and done fairly well at it. The more famous imitators of Bing. The first name that comes to mind - indeed, in my own personal recollection he was the first to make a real name - was DICK TODD. It can be claimed, I think, that Todd did have an authentic Crosby style which he very sensibly was quick to exploit.

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"WOULD-BE BING'S" Cont.

+ Most Crosby admirers from the early days are well acquainted with Dick Todd, who was a Canadian. His records first appeared over here on the H.M.V. label - and good records they were and are. Songs such as "Time On My Hands", "The Singing Hills", "Angel In Disguise", "Tiny Old Town", "The Creaking Old Mill On The Creek", "Five Feet Two", "Cecilia" &c. are typical. On the other day I heard for the first time a record of Dick Todd singing "At A Little Hot-Dog Stand" and if I hadn't known Bing had never recorded such a song it would have had me checking in the discography! Dick's was an early-30's Crosby voice. It's conceivable that H.M.V., who lost Bing when his Decca contract was signed in 1934, looked around for a replacement in the style, and signed Dick Todd from his American company - to share him, anyway - not realising that Bing was no flash-in-the-pan singer but destined to lead the world for another 30 years at least!

+ But having said that in the preceding paragraph, it is difficult to find out anything about Dick Todd. Bing himself has wisecracked with Bob Hope about Dick Todd - "I sing like Dick Todd" in the Whiteman Reunion number and on other occasions. Whether he recorded in Canada or in America, and who the bands were that accompanied him, I have no idea. There was no mention on his record labels. I'm pretty certain he didn't appear in films, though he must have sung over the radio. There is no knowledge of him every visiting this country - and indeed, I personally am very curious as to what he looked like, for the truth is I've never seen a picture of Dick Todd. Sufficient to say that many reputable Crosby collectors also have some Todd records in their collections. There is no news of Dick since about 1940.

+ I heard another record of Benny Carter, the jazz bandleader the other day, also, that I'd never heard before and lo! he gave a truly fantastic impression of Bing singing "Sympathetic Love" on a 1932 recording! The "breaks" were just a little exaggerated to fool a Crosby fan. Yet the record was incredible to listen to. I'm sure the American scene was a fascinating one Crosbywise in the 30's, but perhaps some Transatlantic member can give us the story. For now, having dealt with Dick Todd, I want to proceed to the British scene.

+ The late, great, AL BOWLLY, was erroneously referred to as Britain's Bing Crosby early on when he was certainly doing great things on British radio and records. Yet the truth is, Al's voice was nothing like Bing Crosby's. His diction was excellent, his phrasing good, tone sometimes a little suspect, but his voice had a very real warmness and he was deservedly popular. His death in 1941 from a London landmine explosion has added considerably to the mystique surrounding Al Bowlly. Al was early on the scene. He was on records in this country before Bing, so while later on a little of the Crosby influence was detectable in Al as it was in practically every other popular singer, Al Bowlly was a trend-setter in his own right. But his tones never resembled those of Bing and the hundreds of records still available of Al prove this point beyond doubt.

+ The man who did indeed become known as Britain's Bing Crosby was an unassuming young man from Derbyshire, DENNY DENNIS. He came to London after winning a Melody Maker dance band singing contest around 1929-30 - and after one or two minor engagements, made the grade in a big way with the Roy Fox Band and later on, as a soloist, and again with several other famous bands, including that of Tommy Dorsey after the 2nd World War. Denny is still singing more Crosby-like than ever around the clubs in Yorkshire, but thanks to prevailing conditions in the entertainment world, plus the fact that he is NOT a teenager, gets little or no showing on T.V. though his records are sometimes heard on the radio. He figures largely in Roy Fox reissues and last March r had his own "Yours For A Song" solo reissue on Ace of Clubs - which I mentioned here.

+ Denny was a curious combination of impressions. Firstly, there is no doubting his Crosby-like leanings, yet he was not the complete copyistand was able to vary his style. In records such as "Let's Call The Whole Thing Off", "Stardust", "Where or When" and scores of others he is the complete Crosby model. Yet there are other records where the resemblance is much less in evidence. Readers may remember an "Opportunity Knocks" programme about a year ago when Hughie Green put on a record and

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asked the audience who they thought was singing. The unanimous answer was "Bing!" Yet it was Denny Dennis, who appeared as the next sponsor - but didn't alas, sing. Denny did tell me that his inspiration when he was getting into the business was, in fact, Al Bowlly, but later on he found himself under the Crosby spell. He was a worthy holder of the title of "Britain's Bing Crosby".

+ We now have to jump quite a few years to come to the King of all the Crosby impressionists, the enigma of the late MICHAEL HOLLIDAY. No-one can doubt the authenticity of Mike's Crosby-ness for there are records where only the different accompaniment gives the clue that it is Mike and not Bing singing. But Mike was a considerably later Bing-man for it was in the 50's that, after engagements at Butlin's with Eric Winstone's Band and as a Redcoat, be blossomed out on records, T.V. and radio as a solo singer.

+ Mike, as a refreshing change, made no bones about imitating Bing Crosby. He said so, and quite clearly, the more he sang like Bing the happier he was. From someone who knew Mike and indeed entertained him in his home, I gather that Mike's natural voice was NOT like Bing's, and furthermore, he was constantly advised by his recording associates and directors, to desist from this Crosby impersonation. They made the point that if people wanted Crosby, they would buy Bing's records. Good advice, no doubt, but I'm a little glad Mike didn't heed them. He visited America to meet Bing and it appears Bing had a fine appreciation of Mike's capabilities.

+ Mike Holiday, as I say, made no bones at all about his desire to sound like Bing, and his albums testify to this desire - indeed, one of them is labelled "From Mike to Bing" and he sings many of the songs Bing made famous, some of the lesser known ones, perhaps, but nevertheless, identified to us as Bing numbers. But Mike's Crosby voice was the Crosby voice of later years - Forties and Fifties, perhaps - not the early 30's. I have heard a conversational-tape of Mike's and even here he persists in his imitation of Bing. At least, he did to my ears.

+ Michael Holiday's suicide in 1963 was one of the biggest shocks in the entertainment world for many a long day and stunned those who regarded him as a fine singer. It was an even bigger shock to realise that Mike was far from the relaxed, carefree, individual he appeared to be and to realise that he was, or had been, subjected to unimaginable pressures. A sad, mysterious, affair indeed. And a grievous loss.

+ A few years ago comedian DAVE KING was introduced to Bing on a British T.V. spectacular featuring Rosemary Clooney. Mr. Crosby made a surprise appearance and on meeting King remarked: "Ah, I understand I sing like you!" Clearly some scriptwriter had had the "inspiration" to ask Bing to do this, for I doubt if Bing had, in fact, heard of Dave. Yet, there was a time when Dave King had pretensions to singing in a Crosby-style voice. That was in the Fifties, too. Pat Boone and Val Doonican are singers commanding a wide following and appeal - anybody listening to Val cannot escape the impression that he has, consciously or unconsciously, paid a lot of attention to the vocalisings of Bing Crosby. Yet I've never heard Val mention Bing, whereas Pat Boone has oft-declared his admiration for Mr. C. and expressed the belief that one day he will again shatter the listening public!

+ So clearly, the most sincere form of flattery is imitation - yet I suppose we have now, owing to Bing's extraordinary longevity as the No. 1 popular singer, singers who are aping singers who aped Bing; if you follow. Successive generations are using a style of which, possibly, they do not know the true origin.

+ This is most certainly not intended as a criticism of singers who had adopted his style. The contrary applies, except it is slightly irksome when some of them adopt the "Bing? Who's he?" attitude.

+ And, when all is said and done, none of them had the versatility of Bing as an interpreter of popular songs - and other types. None of them had the wit to exchange wisecracks for a quarter of a century with one of the quickest-fire comedians the world has ever known. None of them has made upwards of sixty films. None of them has secured the place in the world's affection and respect that Bing Crosby has. For, of course, they could not. There is, and can only be, one Bing.....The Peerless!

I would like to emphasise that in my assessment of Would-Be Crosby's, I am not, in the main, being critical. Bing's is an excellent example to attempt to follow, even if the hope is vain. We would all copy Bing - if we could. I know I most certainly would. I make this point because I am very well aware that we have members who themselves are quite accomplished singers who attempt the style and good taste of Bing. I am thinking particularly of Larry Shannon (and his wife Nancy), and Roy Chappell, who indeed bills himself as the singer "With a Touch of the Bing's!"

And a personal note here, I was truly chagrined to learn whilst on my summer holiday, that Roy had been in South Wales, touring the clubs. Not only that, he and his wife took the trouble to come to my address. I was very sorry to miss them - and sincerely hope there will be another time.

As a further postscript to that story, there has been recent news in the papers that the son of Mike Holiday is intent on a singing career, which is interesting. It remains to be seen, or heard, whether he intends to follow his father's style. If he does, he will be very welcome on the scene.

TECHNICAL QUERY: For some time I've been bothered at hearing extraneous sounds from my tape-recorder when playing back. Music and talking can often be heard very quietly under the recording. The other day it came in somewhat louder and by turning volume and treble to maximum I was able to identify it. IT IS THE SOUND FROM B.B.C. 1 T.V.! How the heck does that happen? Recorder is invariably in the same room as the T.V. set - but the sound is picked up by the recorder when the T.V. is OFF. Luckily, the sound isn't picked up when recording is in process. Knowing from experience that this is possible, I'm still puzzled as to how it should occur. Any suggestions appreciated - provided they're not improper!

ACCENT ON "INTERNATIONAL"

+ I thought the August issue of BING included some fascinating reading, with the accent certainly on the International aspect of Crosbyana. The contributions from Canada and Australia were truly remarkable.

+ It would be difficult for me to give pride of place out of these two. Jean Paul Frerault's "Canadian Air-Mail" with its story from The Canadian Gazette of 26.4.69 entitled "BING AT 65", and the verbatim report of "At Home With Bing", the interview Norman Banks, M.B.E., had with Bing, Larry, and others, forwarded by Tom Northrope, Melbourne, both made compelling and absorbing reading for both presented facets of Bing Crosby not hitherto published over here in the U.K. The contributors are to be most heartily thanked for their trouble - and interest.

+ For instance, there was baldly stated "...when they make the movie, The Crosby Story, starring Bobby Darin...." ! For years I've been awaiting what must surely be inevitable - and its slipped upon us just like that in a Canadian story. Bing ran exactly true to what we would all expect of him when he said he wouldn't appear in a salacious film. Its a pity a few more don't take that stand - and leave some things to the imagination. They're nicer that way.

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+ But, I suppose we can take it for granted that any film of The Crosby Story will use Bing's own voice ? The most recorded voice in history ? Its unthinkable that they will not - but just supposing they did think on those lines - they can forget it ere they start! Why Darin, too? Gary could do the young parts - and Bing himself the later!

+ The Crosby Research Institute sounded an enterprising organisation - particularly with the idea of burning Tokyo!

+ Again, Bing ran true to what we like to think of him as in his feelings for the American political scene, with its highly-organised (and financed) "lobbies". He wants no part of that, either. Bing too, like a lot of other thinking people, is worried about the future, not for him personally, but the way the inmates of this world are shaping. Read again what Bing quoted:

"From somewhere back in my Jesuit education I remember the lines:

"Ill fares the land, to hastening ills a prey,
Where wealth accumulates - and men decay."

+ I was glad that Jean slipped in, right at the end, the name of the writer - David Cobb. It was a well done story.

+ Norman Banks exquisite interviews revealed that recording is Bing's most satisfying work. In reply to Norman's question: " What's your favourite medium?" Bing replied:

"I think the most fun, the most entertaining to me, the most amusing - I don't say the most important or the most productive, but I get a bigger kick in going down to the recording studio and working with a good band and doing some good songs, 'cause they're all fellas I've known through the years, all good musicians from New York and here, and you always get good arrangements, competent conductors - and its easy work. There's no make-up and no wardrobe, and you can make as many as you want until you get one right - and that's where you find it."

+ Precisely, I would say! Despite all the films - even T.V. - Bing's first love is clearly singing with a good band. He must, I imagine, think back to the days of Whiteman, Arnheim, the Dorseys, John Scott Trotter, Buddy Cole and the host of band leaders - Victor Young assuredly - with whom he has done such monumental vocal work over the years.

+ I noted, too, that Norman Banks had the temerity to mention those famous "fluffs" which have "secretly" been laughed at around the world. And Bing had some pertinent comments on today's songs, I'm sure you noted. As did Larry - considerably less kind than Brother Bing. Larry said:

"I think his voice is even better. But music has changed and we're going along a little bit with it, but not too much - we want to see it come back to real music and real lyrics...we don't like too much rock and roll."

+ The laconic Larry said a fair, a very fair, piece there!

+ Well done Canada and Australia. You served Bing better than the U.K. on his 65th birthday.

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Ref. page 46 of the last issue, NEIL HUNTER of 50 Ravenswood Park, Braniel, Belfast 5, N. Ireland wants help in taping a chronological list of Crosby records ? Sure the Mini-Discography, if not the Road to Bing Crosby, is the perfect answer ? I'm sure the former is readily available.

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Reg Bristo Columns

OCTOBER 12th - WHICH LEADS US TO LEEDS

FOR MIKE CRAMPTON'S 4th ANNUAL I.C.C. MEETING

+ The glorious 12th, one might almost say! For on the 12th October last many roads led to young Michael's home at 1, Langbar Square, Leeds. This annual get-together is now assuming the character of a traditional event in the I.C.C. Certainly Michael deserves the thanks and congratulations of us all for the initiative he has shewn in stimulating interest in matters Crosby.

+ This last meeting, despite some highly regrettable and unavoidable absences, was truly "bigger and better" than ever. Regrettable absences ? Rene Smith, wife of George, missed her fourth party because of illness. It is the hope of many of us that when this appears Rene will have received the treatment necessary to restore her to her usual cheerful self. Not only was this latter missed - but her stalwart efforts in the kitchen must have been a sore loss to Mrs. Crampton (senior, that is!) although I hasten to add that Rene Ashworth played her usual part in this direction, as too did Mike's sister, Sheila, who put in what I believe to be a first appearance.

+ Then, just as we were expecting Les Phythian from Liverpool, he came on the telephone to say that both his wife and young son were disposed to an extent that precluded him coming along. This also was a great pity for we'd all looked forward to seeing Leslie again, no one more than your correspondent. Leslie would have exceeded, I'm certain, his already pronounced geniality, on account of the fact that his other big interest apart from Bing Crosby - EVERTON are at the top of the First Division with Liverpool, forsooth, second (at the time of writing). I too was looking forward to examining Les's hand closely - just to see what writers' cramp really does. But this is light-hearted, of course, and here again the hope is that Mrs. Phythian and Mark are well now. Well, that's the unfortunate part out of the way.

+ Those present were - oh dear- just how many were? Well, there was Frank, Billy Bell, Eddie Purcell, David (?) from Newcastle, travelling about 100 miles each way. There was Arnold Pope, around 80 miles altogether - and arriving with a 78 of "I Found You" in first class condition, not to mention "My Neighbours In The Sky", that rare Australian issue. Arnold listened with particular interest to "Hey Jude" for surprisingly he had not yet got it. I rather think Arnold, as an early-Crosby devotee, thinks hard - and often - about Contemporary Crosby!

+ There was Frank and Irene Ashworth from Wigan. Frank understandably a little puzzled for in his last issue of BING one of those 1,000-1 chances had robbed him of the page which started his fine "What Bing Means To Me" feature. All has been put right now. Then there was the "delegation" from Hull - 50 miles away? Co-Editor Alf Farrow, Victor Gilmore (another suffering from writers' cramp) - and our ol' mate, Frank Briggs. The long haul from London was made by John Dobson, who tried to read about three large books about Bing between Sunday afternoon and Monday morning. Charlie Tupper came even further - about 15 miles - from Epsom in Surrey. Fifteen miles further than London of course. From nearby Keighley - even nearby is about 18 miles - came George Smith, first-attenders John Midgley and his wife Eunice, Jack Feather who is now showing his

(cont.

hitherto unknown (to us) talent as a cartoonist and portraitist, Eric Parker, and Tommy Smith. Keighley, as you probably know, is the rather astonishing town that is putting on, with huge success, "Fab. 30's Balls" and bringing to this Yorkshire town some of the greatest instrumentalists this country has ever known.

+ From Leeds itself came Mrs. McNamara and Kevin Lowe, keen listeners indeed, while a visitor of much interest, also from Leeds, was 16-year-old Ken Crossland, making a first appearance. There is no doubting his Crosby-consciousness. And very nice to meet Ken, too. Then there was another newcomer - Judith - christened "Hey Jude", I gather, by the irreverent Mick Drury. Judy is the - sshh - charming young fiancee of our host, Michael. She's being well indoctrinated on Crosbyana and little hope can be held out that she will resist the (delightful) virus, despite her highly laudable profession of nursing. She is very welcome. Finally, and by no means least, there was as already mentioned, Michael's sister Sheila and Mama Crampton who, as always, worked untiringly and it was nice and certainly appropriate that Editor Frank Murphy called attention to her efforts in his "few words" when he also raffled some records. The proceeds went to Mrs. C. - small enough reward, perhaps, but a fitting gesture. And I nearly forgot - Heavens - our reminiscent pal from Harrogate was there!

+ So, how many were there ? Twenty-seven I make it. If you're one short, you are not counting a certain scribe from Cardiff, who travelled up and counted it worth every mile.

RARE MATERIAL: As always, Mike had ensured from his own collection and (I suspect) George Smith's, that there was plenty of rare material for us to hear and while the guests were arriving it was played non-stop. Myself, I was enthralled by listening time and again to my favourite (well, one of 'm!) songs that Bing never did commercially: "Auf Widdrsehen" More rare material was provided by the tapes Mike had received. One of them, from Ninian Faichney, must be considered very rare indeed! On his tape, dear Ninian had cleverly "mixed" in his voice with that of Bing singing "Streets of Laredo" so that Bing sang a line and Ninian sang the next, alternately. But Ninian was singing "A Hundred Miles from Dundee" (that was the title) to illustrate its striking similarity to "Laredo". In parenthesis, Fred Reynolds reckons "Laredo" is also "Molly Malone"! Far-sightedly, Ninian went to some lengths to tell us the difference between his voice and Bing's. Everyone present appreciated this. Always nice to hear Ninian's tapes. One can "feel" the goodwill.

+ The same goes for Johnny Jones over there in auld Oireland - and Johnny supplied tapes on tapes on tapes, if you follow. American correspondents of John's compounded the felony (!) of the belief of the Glenn Miller Orchestra accompanying Bing on "I'll Be Seeing You" following the "typical B.B.C." voice of Franklin Engelmann - and incredibly, this U.S. tape produced the voice of our own Stan White on the subject. Being, by now, wiser, there was much shaking of heads by the assembled members. But of considerable interest in Johnny's tape was his playing of a couple of more or less unobtainable Crosby songs, and such is my shocking memory, I've forgotten the titles and now haven't time to verify them for this issue. BUT Johnny did offer to dub them for anyone who would like them. As with Ninian's tape, Johnny's brought a spontaneous round of applause for its sheer bonhomie and geniality. A further novelty tape was that recorded by Frank Briggs when he spoke to Bing on the phone during the Maestro's August visit to London - and how nice and friendly Bing sounded, talking to Frank. We also heard the tape Bing sent over earlier this year which by accident, was "premiered" in our last issue. These tapes provide a most interesting interlude at the meetings.

ANOTHER IDEA: + Michael produced another innovation for this year's meeting - the showing of colour slides on a large screen. Unfortunately, Mike hadn't received as many as he would have liked, but even so the feature was well worth while and promises well for future meetings, for of those who did respond was our dear friend in Israel, Sam Sternberg. It was nice to see Sam large and colourful, and his two daughters (who put on a special "Bing" display) as well as Mrs. Sternberg. We got a good idea of the Sternberg home - and the Israeli sunshine!

+ Ninian also sent some slides with a nice domestic touch, with Ninian's wife, daughter, and their new grand-daughter. Here again, the colour was really excellent, espec-

(Cont. over.

ially when we were "taken in" to Ninian's holy of hollies - clearly his "Crosby Room", complete with tape-recorder console, speakers, and the album sleeves prominently displayed. It was on these sleeves that the colour was most striking for they appeared very true to life.

+ It was also most interesting to see that Ninian is a motor-cyclist for we had pictures of him in action astride a big 600cc. job - A.J.S. I would say, a combination. Took me back to my 600cc. Norton job! I earnestly hope that Ninian drives carefully - there aren't too many of us left now!

THE HIGH-SPOT:

+ Once again, the real high-spot of the evening was perhaps the "request" tape produced - and "produced" is not idly used in this connection - by one who, to use his own expression, shall remain nameless. And I mean, naturally, Mick Drury. Mick's expertise on taping is well known and to this his pertinent and highly humourous remarks are added. You know the drill, I believe - everyone stating their intention of attending is asked to name a request record. Mick plays the record and ties in a nice, if sometimes "cutting" introduction. As you can imagine, 27 requests produces a lengthy tape and some very fine records indeed.

+ This year's was a particularly happy mixture for it produced not only a goodly number of the "million-sellers", but also some very, very, rare stuff - which meant recourse to the archives and "tape on tape" - a tricky business for Mick, no doubt. Well, it would be for me, anyway! The numbers this year ranged from "Tallahassie" to Mack Sennett material, "I Found You". From "Can't We Talk It Over" to "Dear Hearts and Gentle People".

+ I made the suggestion last year, with hardly overwhelming response I'm sorry to say, that having made this tape, perhaps it would be possible for Mick, for a consideration, to "dub" it for members desirous of having it. It is certainly a tape well worth having and a wonderful memento of a great meeting. If anyone is interested this year - and this certainly applies in particular perhaps to those who did NOT attend the meeting - will they contact me and I'll endeavour to press Mick into acceptance.

+ Naturally, these meetings affording as they do members the opportunity of meeting other members who for the rest of the year are correspondents only, produce a lot, quite a lot, of conversation, most of it well worth hearing!

+ If was Charlie Tupper, however, who observed that he had noticed that when early 30's Crosby was singing, the attention was rapt and silent - and the conversation broke out when the later stuff was playing. Fair comment? H'mm....possibly. Perhaps Charlie himself listens more intently at 30's stuff! I heard John Dobson (I think it was he) observe that Crosby records were great records WITHOUT Bing! He meant, of course, that invariably the accompaniments are so good they would stand on their own as fine records. And, of course, he is right. I can't think of any occasions when the accompaniment let Bing down, closing my mind (not to mention my ears) at someone else who shall remain nameless, but his initials are B.B. But why should I bring that up ? Especially when I know some do actually like the records.

+ Well, that was roughly the format for the meeting. Sounds good. It was - very good indeed. Oh yes, who was our reminiscent pal from Harrogate? Well naturally, ol' Ken Hoyle. Ken is now living the life of the retired gent - but looking fit enough to give the navvies down the road a helping hand! And one other thing: your correspondent, together with host Mike Crampton, had the delightful experience of being whisked off to Radio Leeds on the Sunday morning, there to record an interview on Bing Crosby. Bearing in mind that the broadcast would be at breakfast time and not, therefore, conducive to a soulful 30's ballad, we chose to be introduced with "Hey Jude" and to fade out with the full record of "Oh Lonesome Me". The interview, conducted by an utterly charming young lady (clearly of more interest to Mike than yours truly) offered the usual opening gambit: "But surely, isn't Bing a little passe now?" We soon, I hope, corrected that impression. We did hear the broadcast - it was put over twice on the Monday morning, 7.40 and 8.40 and of the guests, Charlie Tupper and John Dobson heard it and were of the opinion that young Mike and I had acquitted ourselves fairly well. Mike has done this before, but it was a new experience for me.

+ It was courageous of young Mike Crampton to ceonceive these meetings in the first place. That they are now firmly established as annual events, looked forward to by members who are prepared to travel long distances to attend them, is eloquent testimoney to their popularity and attractiveness. Long may they continue.

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A LINE TO THE B.B.C.

While I greatly admire people who doggedly write to the B.B.C. requesting records, especially Crosby records or programmes, and would certainly do nothing to discourage them, I feel pretty certain that no matter what mail is received by that august body, the programmes invariably contain just what the producers/disc jockeys themselves want. And what prompts their choice is anybody's guess. True, the B.B.C. output, ignoring the moronic Radio One, has changed considerably in the past year. Untalented pop-groups no longer jostle each other at the microphone and cameras as they once did, and they now seem to be denied the "freedom of the air" they once enjoyed, almost certainly without even elementary audition.

+ There has been a change at the top - a firm man too it would seem - who seems more favourably disposed to entertainment that at least appeals to audiences other than 12-year-olds. This doesn't by any stretch of the imagination make them good programmes - just a slight improvement. I suppose, however, you've come across this latest idiocy, the disc-jockey (sic) who actually joins in the record being played? Just let one do it to a Crosby record!

+ I was listening a few weeks back at breakfast time, merely to get the time, when "Sing A Song of Sunbeams" came over the air. The "D.J." simperingly said "Well, we certainly dipped into the Ark for that one, didn't we?" He went on to say that Bing was in London and he hoped he heard "Breakfast Special". As Bing and Kathy set out that same day for Athens, I would say he did hear it!

+ Anyway, despite my beliefs on letter-writing to the B.B.C. I couldn't resist having a dip myself at Paul Hollingdale on the following lines:

> "'Sing A Song of Sunbeams' by the incomparable Crosby may, as you put it, 'have come out of the Ark', but few who heard it for the first time would have guessed it. That magnificent voice temporarily lifted your programme from the mass of mediocrity which appears to be its yardstick. You should dip in the Ark more often - and if you DON'T like Ark-like records, Bing still sings in a style to swamp the rest. Try 'Little Green Apples' - 1969 vintage."

+ I didn't get a reply

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Apropos the above, you may have noticed it took 40,000 signatures on a petition to get the Dudley Savage "At Your Request" organ programme partly restored, after it had been dropped at the height of its popularity! And this was on a comparatively small regional net-work.

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+ I'm certain my unflattering missive had absolutely nothing to do with it, but it is a fact that there was quite a spate of Crosby records around that time. Mainly however, they were duets from the "Fancy Meeting You Here" album - "Croz. & Cloon." as the ingenious dee-jay called them. Ouch!

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"WHAT BING MEANS TO ME..."

The feature in the last issue under the above heading was, happily, much to your liking, according to mail received. You will recall that Frank Ashurst of Wigan, and young John Bassett, of Great Wakering, Essex, in particular accepted my invitation to answer the question, prompted by the Radio Leeds interview by Mike Crampton.

+ Seems these two writers went a long way to putting into words what most of you - we - feel about Bing Crosby. A letter that particularly appealed to me came from EDWARD TOWLER, 20, St. John's Road, Higham, Kent. This read:

> "I feel I must place on record my appreciation of John Bassett's remarkable testimonial to Crosby, which appeared in the last issue of BING. John, I feel, should be encouraged to write more - a lot more - as he obviously has talent in this direction. Moreover, he possesses an acute sense of perception and is, I should imagine, a sensitive, imaginative, type of person who recognises the quality of greatness - genius even - in an artist, and who is capable of expressing it in a most moving and eloquent way. And John should not worry if he is called a sentimentalist as this, as this he seems to imply and is often understood these days, is in no sense a derogatory term. In fact, it is to be regretted that there are not a few more sentimentalists in the world today. It might be a far better place if there were.
>
> Sincerely,
> Edward Towler.

+ + +

+ I couldn't, as is said, agree more with Edward. A lot of people draw a distinction between sentiment - and sentimentality. The difference must be fine. John's was a remarkable piece of writing for a young man of 21 when you consider the pressures youth is under today - to accept the gimmick and the shoddy, simply because the "wise" ones of this world have recognised that young people of today are, whatever else, a little more affluent. John, I'm glad to say, writes to me quite a lot and everything Mr. Towler has surmised about him is true. And what is more, by pure coincidence, since writing his tribute to Bing, he has been invited to be Assistant Editor of a magazine SQUARE ONE. He has accepted and indeed the first issues prove his diligence.

+ But, and this truly is remarkable, and a point I should have made when the charming young radio interviewer at Leeds suggested, purely as an opening point I'm sure, that Bing Crosby was "perhaps...just a little...passe ? These days ?.." I should have jumped in quickly and told her that contrary to what she was suggesting, young people form a fair share of the I.C.C. for happily, John Bassett is far from alone in his recognition of, and devotion to, Bing Crosby. And all of those I have met personally, I can say that I would be pleased, indeed proud, to know them in any walk of life, apart from our Crosby interest. Perhaps, as Johnny Jones suggested in his Leeds tape, some of the goodwill and character of Bing Crosby does rub off onto his admirers.

+ Frank Ashurst's effort also received its share of commendation and, as I say, the whole feature seemed to be what readers like to read. If anyone feels they would like to add their slant on what Bing has meant, and means, to them, I'm certain we would be glad to hear. As for me, I was very happy indeed to have initiated the whole thing, very happy.

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I am very grateful for tapes and letters received. Owing to pressure of work and unavoidable absences from home, replies may be somewhat delayed - but all will be answered in due course.

No. 5

THE LEGEND ON BING'S RECORD LABELS:

BING CROSBY

ACCOMPANIED BY

VIC SCHOEN

Previously in this series:

1. John Scott Trotter.
2. Victor Young.
3. Paul Whiteman.
4. Buddy Cole.

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Vic Schoen was a trumpet-playing leader. He was married to one of the Andrews Sisters, and accompanied Bing on the records listed below. And that, alas, is the sum total of what I know about Vic Schoen!

+ I'm not even certain which Sister he married - but I believe it was Patty.

+ Whether or not he made records in his own right is another thing I can't establish. Was he a studio M.D. - or a film M.D. - leading session bands, or was he a bandleader in his own right? Did he play trumpet in the Scott Trotter Orchestra? Many of Bing's subsequent accompanists graduated from the larger units, e.g. Dorseys from Whiteman, Lennie Hayton from the same orchestra, Matty Matlock, Perry Botkin, Buddy Cole, and so on, all known to Bing through previous association with other units. But Vic ? Nothing...and I can discover nothing from people I would have expected to have been able to throw some light.

Doutblessly, now that I have confessed this crass ignorance of a man who directed the accompaniment on no less than 59 Crosby records some knowledgeable person will oblige with a full biography on Vic. I shall be as interested as anyone else!

+ Largely, but by no means entirely, Vic Schoen records with Bing were also with The Andrews Sisters, but other illustrious names came in - names such as Bob Hope, Dick Haymes, and Peggy Lee. Vic Schoen, because of this Sisters connection, also figures in the million-seller accompanists, viz

(1) Pistol Packin' Mama.
(2) Jingle Bells.
(3) Don't Fence Me In.
(4) South America, Take It Away.

+ Only John Scott Trotter accompanied more than this - by one! So indeed, Vic Schoen's name appeared on a considerable number of Crosby records indeed.

+ His recording association with Bing lasted ten years, starting on 10.6.42 and finishing, apparently, on 16.5.52. The list of recordings contains some oddities, such as the incredible record Bing made with The Andrews of "South Rampart St. Parade". This would seem a natural for the Schoen style - yet the record was made with Matty Matlock's orchestra! It was with Vic thatBing and Patty perpetrated the enormity of "Bebop Spoken Here".

+ You will see from the list, too, that Vic Schoen made records of "The Dixieland Band" and "Jamboree Jones" with Bing which were both rejected for some reason, Bing subsequently making the commercial issues with the Bob Haggart Orchestra. This may indicate, incidentally, that Vic was an (American) Decca staff M.D. Apart from the million-sellers, Vic took part in some exceedingly pleasant records such as "Quick Silver", "Sparrow In The Treetops", the fine arrangement of "The Twelve Days of Christmas" and "Have I Told You Lately That I Love You". Vic was also in attendance for "Ichabod" and "The Headless Horseman". The full list to browse through is on the next page.

BING CROSBY'S RECORDS WITH VIC SCHOEN

No.	Title.	Date.	Remarks.
1.	Conchita;Marquita,Lolita,Pepita,Rosita, Juanita Lopez.	10.6.42	
2.	The Road to Morocco.	"	
3.	Ain't Gota A Dime to My Name.	"	
4.	Pistol Packin' Mama.	27.9.43	With The Andrews Sisters
5.	Vict'ry Polka.	"	" " " "
6.	Jingle Bells.	"	" " " "
7.	Santa Claus Is Coming To Town.	"	" " " "
8.	Hot Time In The Town of Berlin.	30.6.44	" " " "
9.	Is You Is Or Is You Ain't My Baby?	"	" " " "
10.	Don't Fence Me In.	25.7.44	" " " "
11.	The Three Caballeros.	"	" " " "
12.	There's A Fella Waiting In Poughkeepsie.	8.12.44.	" " " "
13.	Accentuate the Positive.	"	" " " "
14.	Put It There, Pal.	"	With Bob Hope.
15.	The Road to Morocco.	"	" " "
16.	Along the Navajo Trail.	29.6.45	" The Andrews Sisters
17.	Good, Good, Good.	"	" " " "
18.	Happy, Happy,Happy, Wedding Day. (This record was rejected and not, it would seem, ever re-recorded).	"	" " " "
19.	Betsy.	3.7.45	" " " "
20.	(Get Your Kicks on) Route 66.	11.5.45	" " " "
21.	South America, Take It Away.	"	" " " "
22.	Anything You Can Do.	19.3.47	" " " " and Dick Haymes.
23.	There's No Business Like Show Business.	"	" " " " "
24.	Go West, Young Man.	26.3.47	With The Andrews Sisters
25.	Tallahassie.	"	" " " "
26.	The Freedom Train.	29.5.47	" " " "
27.	Apalachicola, Fla.	25.11.47	" " " "
28.	You Don't Have To Know the Language.	"	" " " "
29.	A Hundred & Sixty Acres.	17.12.47	" " " "
30.	At The Flying "W"	"	" " " "
31.	Ichabod.	30.12.47	With The Rhythmaires.
32.	The Headless Horseman.	"	" " "
33.	So In Love.	4.1.49	
34.	What Can't You Behave?	"	
35.	How It Lies, How It Lies, How It Lies.	18.3.49.	With Evelyn Knight & Jud Conlon's Rhythmaires.
36.	Everywhere You Go.	"	" " " " "
37.	Be-Bop Spoken Here.	14.4.49	With Patty Andrews.
38.	Wedding Day. (presumably 18. above with the "Happy"'s omitted!)	"	" The Andrews Sisters

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REG BRISTO COLUMNS Cont. THE RECORDS OF BING WITH VIC SCHOEN.

No.	Title.	Date.	Remarks.
39.	The Twelve Days of Christmas.	10.5.49.	With The Andrews Sisters.
40.	Here Comes Santa Claus.	"	" " " "
41.	Quicksilver.	25.11.49	" " " "
42.	Have I Told You Lately That I Love You?	"	" " " "
43.	Bibbidi, Bobbidi, Boo (The Magic Song)	3.1.50	" Jud Conlon's Rhythmaires
44.	Chattanooga Shoe Shine Boy..	"	
45.	The Dixieland Band	14.2.50	Rejected.
46.	Jamboree Jones.	"	Rejected.
47.	Lock, Stock & Barrel.	15.2.50.	With The Andrews Sisters
48.	Ask Me No Questions.	"	" " " "
49.	Life Is So Peculiar.	24.3.50	" " " "
50.	High On The List.	"	" " " "
51.	Poppa Santa Claus.	7.9.50.	" " " "
52.	Mele Kalekimaka.	"	" " " "
53.	If I Were A Bell.	"	" Patty Andrews.
54.	Black Ball Ferry Line.	1.2.51.	" The Andrews Sisters.
55.	The Yodelling Ghost.	"	" " " "
56.	Forsaking All Others.	8.2.51.	" " " "
57.	Sparrow In The Treetops.	"	" " " "
58.	The Moon Came Up With A Great Idea Last Night.	16.5.52	" Peggy Lee.
59.	Watermelon Weather.	"	" " "

+ So, another illustrious list of melody, mainly up-tempo. Do you have them all ?

BECAUSE OF HIS RECENT DEATH, IT WOULD SEEM AN APPROPRIATE TIME TO INCLUDE IN THIS SERIES NOW:

THE RECORDS OF BING CROSBY

WITH

No. 6.

RUSS MORGAN

With Russ Morgan, we're on somewhat more knowledgeable ground. Not only was Russ a long-service bandleader in the States but also the composer of many world-wide hit songs. In addition, it was not unusual for his band's records themselves to be top of the hit-parade. The year 1948, indeed, at one time showed no less than four of Russ's records in the Top Ten. "Crusing Down The River", "Sunflower", "For Ever & Ever" - and his most famous song "So Tired" which, incidentally, is one of the few really world-wide hits that Bing has never recorded.

+ Not only did Russ write big hits - he also sang them as "vocals" with his band, and played an entirely unique "Wah-Wah" trombone that characterises almost all of his band's arrangements - and incidentally (once again) has been much copied over here. Russ was 65 when he died recently of a brain haemorrhage. He had been a many of many talents, as you will have gathered, and at 21 was arranging for John Philip Sousa. Later he did similar work for Victor Herbert, The Boswell Sisters and Louis Armstrong.

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REG BRISTO COLUMNS: Cont.

BING'S RECORDS WITH RUSS MORGAN (Cont)

+ Russ Morgan's band had a fine sound. Not hot but always with a rich, orchestral, sound that was nevertheless, always very rhythmic - those who have his Ace of Hearts album, "The Golden Hits of Russ Morgan" will testify to this, and he certainly has left his mark on the musical profession. Happily, there is talk that his song will continue to lead the orchestra.

+ Russ's recording association with Bing was quite brief, amounting only to eight sides only. They were as follows:

No.	Title.	Date.	Remarks.
1.	My Heart Goes Crazy.	22.8.46	With Male Chorus.
2.	Among My Souvenirs.	"	
3.	So Would I.	"	
4.	Does Your Heart Beat For Me?	"	
5.	This Could Be For Ever.	5.12.49.	With Louanne Hogan.
6.	Helpless.	"	
7.	The Yodel Blues.	23.12.49	With The Morganaires.
8.	The Big Movie Show In The Sky.	"	" " "

In addition to "So Tired" as a tremendous hit, Russ also wrote "You're Nobody 'Till Somebody Loves You". Again, Bing never got around to recording this.

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The listings of Vic Schoen and Russ Morgan records with Bing were culled from the pages of THE ROAD TO BING CROSBY discography, compiled by a team of eminent British collectors and I am grateful for permission to use it for this series.

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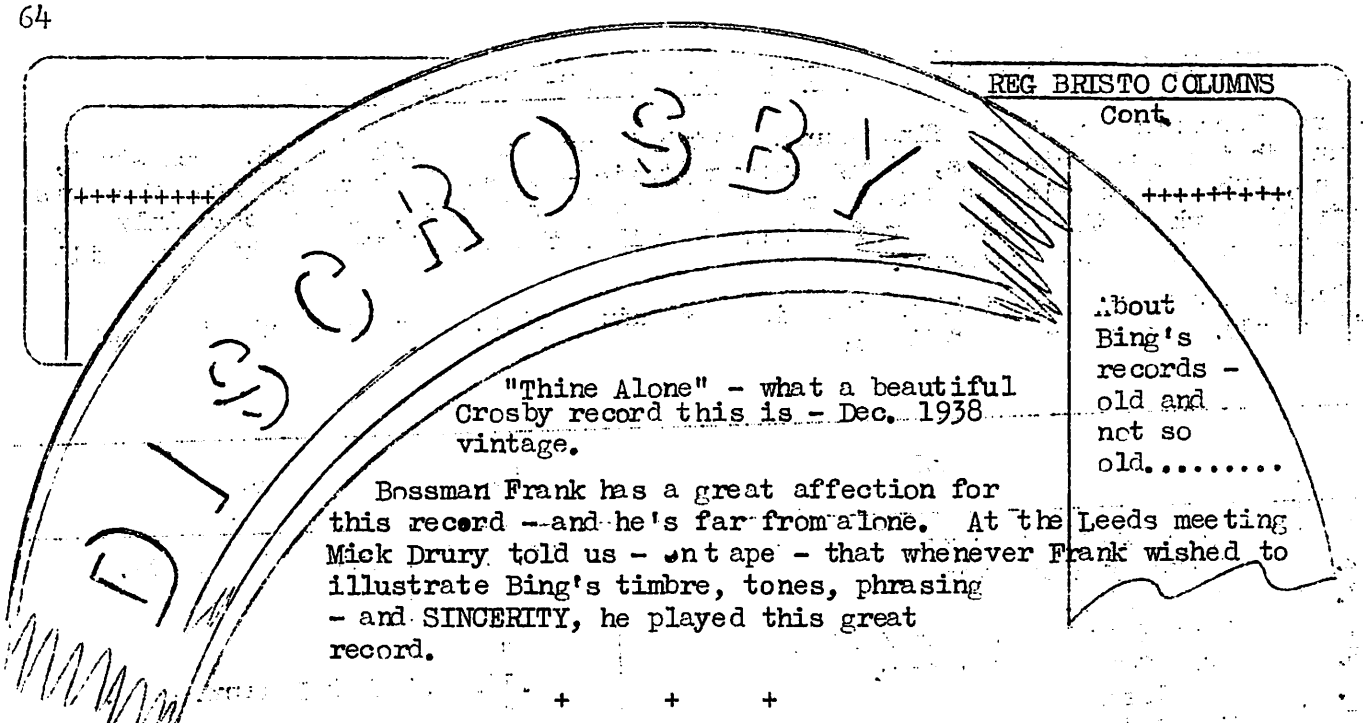
What, I wonder, lies behind the sale by auction of a "parcel" of Bing Crosby 78 records in Kidderminster market a few weeks ago? There were no less than 93 of them. Mostly they were late 30's, 40's, and early 50's - nothing particularly rare, but a nice collection, nicely looked after.

+ Did someone lose interest in Bing ? Most unlikely. Did a collector tape them and decide to dispose of the actual records to conserve space ? - Possibly - though its usual to box the records and put them in a safe place as an insurance. A more sombre, melancholy, thought: Did some dedicated collector pass on - and have his beloved collection fall into the hands of soul-less heirs ? Possible. My correspondent who told me of the sale - and incidentally, bought the collection - says the name "Crawford" appeared on some of the sleeves. Is that a clue to anybody?

+ Walking round the market on a Saturday morning, my informant spotted this pile of records and quickly ascertained they were mostly of Bing Crosby. Having to get home for lunchtime, she mentioned her problem to the auctioneer and thereby had the "lot" brought up early. Having seen similar parcels of non-Bing records go for the figure, she bid 5/- as the opener. But alas for her, even if the auctioneer hadn't announced that they were mainly Crosby records, others had spotted them! The result was - to her dismay - the bidding went up steadily by 5 bobs until she finally had them knocked down for 75/-. Still under a 1/- a record and a real bargain - but my correspondent hadn't really bargained for this. At the same time, its nice to know - or have confirmation - that these fine records are still in demand. No, "Face The Music" Medley wasn't amongst them - I said there was nothing particularly rare!



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About Bing's records - old and not so old.....

"Thine Alone" - what a beautiful Crosby record this is - Dec. 1938 vintage.

Bossman Frank has a great affection for this record --and he's far from alone. At the Leeds meeting Mick Drury told us - on tape - that whenever Frank wished to illustrate Bing's timbre, tones, phrasing - and SINCERITY, he played this great record.

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How baffling and frustrating is the mystery surrounding the "Face The Music" Medley, whereon Bing sang, so beautifully in his 1932 voice, "Soft Lights & Sweet Music". The theory that for some reason Bing himself had the master destroyed has long been discounted and it is difficult to believe that Bing would ever interfere in such a manner.

\+ Certainly in this case there was no reason at all for such drastic action, even had Bing been a more temperamental artist than he is. The record is a really fine one. But mystery there certainly is as to why it is so damnably rare. I well remember this song from those days - not Bing's effort alas, but the song had quite a vogue, and indeed, at least one band in this country used "Soft Lights" as its signature tune. Can't remember which one. The dubs which survive on tape are in exceptionally good condition - which certainly is some consolation.

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\+ When one keeps abreast with what is about to be issued in the record line, visiting record shops becomes rather a disheartening business when you know nothing you want is being issued. OR IS IT? To my great astonishment I have, within the past month, come across no less than three Crosby albums long considered to be deleted and no longer obtainable. A shop in Cardiff had at least a score of copies of the Bing With A Beat album, featuring also Bob Scobey - and at 19s. 11d. Then during a recent visit to the Midlands, a large store there had three or four copies of the wonderful "Drifting & Dreaming" album - a real favourite - at 22s. 6d.

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\+ To complete the hat-trick, I was in Birmingham market and saw some "deletions" offered at "Between 19s. 11d. and 25/-". I looked through them and found the usual dreary old records that one isn't surprised to find were never sold on issue. The only thing that surprises is that they were made in the first place. Then sensation - I found an old Brunswick LAT of Carmen Cavallaro. Then another of Peggy Lee - and then I came across IT! Brunswick 12" LAT 8281 - "Who Gave You The Roses?"; "No Other Love"; "I Still See Eliza "; "Changing Partners"; "Let's Harmonise" &c. At 19s. 11d!

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\+ All three of the albums was new. One of the shopkeepers told me that the companies no longer find it economic to "salvage" unsold records and reprocess them but offer them to certain shops as job lots. This is an encouraging piece of news, if true, and brightens the outlook somewhat. I urge you to keep a watch out for these surprise offerings.

"DISCROSBY" Cont:

+ Talking about "Who Gave You The Roses" brings me to what you may think a piffling point. Yet it irks me! A very large proportion of popular songs have their title in the form of a question, yet very rarely is a question-mark included on the title, either in catalogues or indeed on the record label. So, its "Would You?" - and "Who Gave You TheRoses?" n'est pas?

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+ If it was possible to turn back the clock so that sufficient tracks would be available for a "new" album one I would very much like would be a collection of songs with Bing - and the Firehouse Five + 2. I believe I'm correct in saying that Bing sang with this outfit only on the radio and never on commercial record, which is a terrible pity.

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+ Bing is known to favour such groups, playing in their extempore ebullience - and the Firehouse Five + 2 were "right up his street". The air-shots that survive show beyond doubt what a very happy combination they and Bing were. The two I have in mind are "Everybody Loves My Baby" and "Please Don't Talk About Me When I'm Gone". In the latter Bing produces one of those irresistible "ad-lib" vocal breaks that only he can produce. A full album would indeed be a delight.

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+ There is a new recording of "Mississippi Mud" on the rounds - I heard it on the radio. It is by Johnny Mercer and one Bobby Darin. The main effect of this rendering is to illustrate again just how good the Rhythm Boys really were - and how far in advance of their time.

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+ A masterly Crosby record I had pre-War and only infrequently hear these days - "I Have So Little To Give" or "For Love Alone". It was recorded on the same day as "I Never Realised", 10th August, 1936 - and Bing never realised he had done a Cole Porter number when he reminisced in 1954 on the Autobiography set for he was under the impression that "Begin the Beguine" (1944) was his first Porter recording.

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+ But this song, "I Have So Little To Give" - didn't it come from a famous show? Surprisingly, the record has had very limited issue as far as I can ascertain. The original 78 coupling was with its same-day partner, and while "I Never Realised" has had micro-groove reissue, the first title hasn't. A fine song and a beautiful recording by Bing has clearly been overlooked. Which reminds me that MCA, rumoured to be still under the guidance of Decca, are dragging their heels badly over the matter of Crosby reissues, especially after Les Gaylor went to so much trouble to list records which hadn't appeared nearly often enough.

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+ I should add, that the accompaniment to "I Have So Little To Give" is by Victor Young and, as always, adds to the records charms. I suppose its impossible that any reader has TWO copies of this record - and can spare one? Hmm, I thought not!

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+ Singing to organ accompaniment today is relatively easy insofar as most organs used today for vocal accompaniment are of the electric, or even electronic, type where the sound comes from virtually one place. It must have been a tricky business in the 30's when mammoth pipe organs were used for the sound necessarily came from all different parts of the auditorium owing to the size of the pipe ranks. The question of balance must have caused headaches to the engineers, while the singer must have felt out of touch with his accompaniment. Listening to "I Found You" and "Can't We Talk It Over", both with Helen Crawford at the mammoth pipe organ, however, makes it all sound easy. I doubt that it was.

+ "Two Cigarettes in the Dark"; "Two for Tonight"; "Two Shillelagh O'Sullivan:" and so on - but did Bing ever record "Two Lovely Black Eyes" ? Most certainly not, I imagine you'd say, but remember he did some unlikely songs in the Singalong albums : Knees Up Mother Brown, for instance! But you won't find "Two Lovely Black Eyes" - yet Bing did sing it and recorded it on 25th November, 1948. To say you research he called it "Tarra Ta-Larra Ta-Lar", with the Ken Darby Choir and instrumental accompaniment! If you doubt it, put the record on.

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+ I well remember listening to this record quite certain I'd heard the tune a thousand and one times before. Even so, it was some time before it dawned on me that the melody was, in fact, that of "Two Lovely Black Eyes" !

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+ I always find the album LAT 8281 "Bing Crosby Sings" a very pleasant one to listen to. It is of what we would fondly call "later" vintage and, all but one being Fifties recordings. The odd man out is that delightful "Clementine" of June, 1941. It includes a number of nice ballads that never really got the prominence they deserved. "Who Gave You The Roses?", "Keep It A Secret", "I Still See Elisa". Others that did get better known are "Changing Partners", "No Other Love", "Vaya Con Dios" and of course, the number from the show "Kismet" with music by Borodin - "Stranger in Paradise".

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+ I've had several letters of late from newer collectors asking about the "picture" labels Brunswick used on certain issues. And I'm afraid I don't know much about them. I've seen quite a number, of course, featuring not only Bing but indeed Carmen Miranda, and the Ink Spots. No doubt the idea was a promotional device - or "gimmick" if you prefer it. I'm afraid I have no knowledge of just how many issues were involved, and I don't think picture labels particularly enhance the value of the records - except of course to rabid collectors. If anyone has more knowledge of these picture labels a story would be very acceptable.

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+ An album of the late Jim Reeves on the R.C.A. Camden label contains in its sleeve notes the opinion of a T.V. executive, seeing Reeves for the first time: "This boy could be a combination of a new Bing Crosby and Gary Cooper." An odd thought. Perhaps he meant a Western actor who can sing. Another oddity of the album notes is that they read as if unaware that Jim Reeves is deceased - although the album is a recent issue and Reeve's accident took place several years ago.

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+ "Neighbours in the Sky" - another "mystery" record which we heard at Leeds through the relentless collecting of Arnold Pope. Mystery? Well, it was only issued, briefly, in the States - and Australia. Hardly necessary to add, perhaps, that it is a very good record indeed, recorded on the 30th June, 1939, the day that produced "What's New?" "Cynthia"; the Gus Edwards' Song Medley and "In My Merry Oldsmobile".

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+ The Cocoanut Grove is still open, it seems. A postcard - a nice colourful one - shows the Grove as it is today and was sent to me by a States-from-England visitor. On the reverse he says "This is the place where Gus Arnheim and his band played in the very early 30's - and I think they had a vocalist by the name of Bing Crosby!" With a little imagination one can see Bing singing "Auf Widersehen, My Dear"!

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+ Well, surprisingly, that's it until 1970 - a new decade. Let's all sincerely hope that Bing continues to sing through his sixth - Heavens, S I X T H ! decade. The mind boggles at this colossal career while desperately wishing: "Long May It Last!" But in any case, happy 1970 to you - and a good Christmas to precede it.

"ROAD TO MOROCCO"

Crosby